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POINT COUNTERPOINT

The sticking point in any agreement between Washington and Jerusalem over the procedures towards an interim agreement with Egypt are "those Phantoms — whether, when and under what conditions," writes our Washington correspondent, SAM LIPSKI.

WASHINGTON. — IN devising a strategy of response to Israel's insistence on the resumption of Phantom jet supplies, the Nixonian art of compromise diplomacy faces one of its most severe dilemmas. While there is considerable irritation, there are no illusions here about Jerusalem's determination to hold fast to its position for as long as it possibly can. This could seal the fate of the already ailing American middleman initiative on an interim agreement.

At the same time, American officials, for the most part, are also convinced that opening the Phantom pipeline before there is some progress in indirect talks along the lines suggested by the U.S. would mean that Cairo would end its participation in any negotiations. Not only would the interim agreement be doomed, it is said, but the recent gains made by American diplomacy in Egypt and the Arab world generally would also be threatened. Explaining the difficult choices one official said "We are at our toughest crossroads."

The Nixon Administration is working out its response on the basis of some general assumptions which suggest that they will want to use the diplomatic dialogue with Jerusalem as a wearing down process. The White House does not want a confrontation with Israel, but it is in no rush to agree to Jerusalem's requests. It does not believe the Egyptians will go to war between now and May.



...es in the next round of developments also be revived in the U.N. General Secretary of State William Rogers; (U.N. photo)

...bottled up in the Foreign Relations Committee. The committee is preoccupied with the foreign aid bill and unlikely to get around to considering Israel's problems unless pro-Israel Senators can inject a greater sense of urgency.

Some commentators believe that the American desire to keep talks on an interim settlement going may eventually work in Israel's favour if Jerusalem can resist the pressures long enough. This view gained support from the editorial columns of the influential "Washington Post" this week (quoted in this paper yesterday) which commented: "The (American) pressure is not working. American undercutting of its negotiating position while cutting off its Phantoms has stirred Israel's deepest fears and alarms and has frozen its Middle East diplomacy. The way to thaw it is for the U.S. to open the Phantom pipeline — what goes through it may not be so important as Israel's knowing that it's open — and to back off and let Egypt and Israel reach toward each other at their own pace."

If this advice is accepted by the Nixon Administration, however, it will be with some reluctance and against the recommendations of many of its own senior specialists. Even officials considered generally sympathetic to Israel's position say Jerusalem is pursuing a self-defeating policy. They are critical of the way Israel has made the Phantoms an issue when the pipeline on other items of sophisticated military equipment remains open.

Even more puzzling to many senior analysts is that Israel should be so "masochistic" and proclaim to the world in an exaggerated way the differences between Washington and Jerusalem. What good does it do Israel, asked one knowledgable official, to dramatize the fact that it is having some troubles with its best ally, and its strongest supporter?

Some officials have concluded that Israel's policies are linked with past recollections of success that, having been stubborn and exaggerated the differences before, and seen the political pressures on the White House work in its favour, Jerusalem is repeating the same technique. But this time, it is said, it will not succeed. The White House supports Secretary Rogers and he is reliably reported to be disappointed and frustrated by the Israel requests.

A not unexpected question in Washington therefore has been whether the latest developments lead American officials to conclude that Israel is basically unwilling to accept an interim agreement and is just finding excuses. Some officials are inclined to take just that view. But a more prevailing assessment believes all the parties involved would still accept an interim agreement.

In the midst of their dilemmas the Americans retain a surprising degree of confidence. They believe that they can reassure Israel about their "good offices" role and that they do not intend to undermine Israel's negotiating positions by the use of the Rogers six points. The sticking point is the question of those Phantoms — whether, when, and under what conditions.

The U.S. has previously made it clear, privately and publicly, that, once an interim agreement had been reached, Israel would not have reason to complain over additional Phantom supplies and other military and economic aid. What is new is the possible re-

...advance of the interim talks. There is general agreement at all levels of Administration that Israel is still ahead in the military assessment — despite the recent Mig23 overflights by Soviet pilots — and that Cairo shares this analysis. For President Nixon to yield to Israel requests for the jets in these circumstances without some visible concessions would, in the opinion of informed analysts, undercut his Secretary of State, William Rogers, and allow "the tail to wag the dog" at a time when the whole thrust of American diplomacy is to give the impression of a White House very much in control.

In Israel's favour are some political developments which, depending on how they are read in the White House, could lead to an earlier opening of the Phantom pipeline than is now expected. The most significant of these is ...ashington's ...ongress... are in international relations.

The foreign aid bombshell, however exaggerated in its real significance outside the U.S., has raised a very large question mark in many capitals which has seriously disturbed the President. If that question mark remains quite as large after Congress has revised the foreign aid legislation, some observers wonder whether Mr. Nixon will want to add to it by also withholding Phantoms from Israel when, ironically, it is one of the few aspects of his foreign assistance supported overwhelmingly by Congress.

The strong support in Congress for the resumption of Phantom shipments may also become a factor in pressure on the White House, but only if the sentiment can be translated into political action. At the moment, the resolution signed by 78 Senators is

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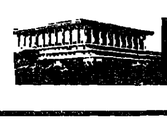
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THE ARMY'S COST



Parliamentary Report By Lea Ben Dor

JUST what is going on with the generals, the ex-generals, perhaps the Army? There is talk going around. The Army is extravagant and uses manpower even when there is no war, they waste food, my son saw it. (If as much as half a per cent of the army food is wasted, said Chief of Staff Bar-Lev recently, much less than in the average household, it comes to a lot, multiplied by army figures. To waste no bread at all, the men would have to be on starvation rations. "But we have introduced wrapped bread, so that a half-eaten loaf can be closed up again and finished later.") There is a whispering campaign — more than that, long articles in an afternoon newspaper — that "the party" does not want to see so many generals in the government. There are only two generals in the government now, Yigal Allon, whose army career ended in 1949, and Moshe Dayan, and most people want him. Those who perhaps feel they could do without him, especially as long as the prolonged cease-fire continues, are loud in his praises but find a lot of faults in an army that is no longer silencing all criticism by winning battles and by losing men.

May the cease-fire last, and the criticism continue. The budget cuts whose way is being smoothed by the criticism may affect army efficiency, but the army will presumably fight excessive cuts as it fights any other inroads into its operating capacity. The sad truth is that except in lives, a non-fighting army is little cheaper than a fighting body, for which nothing is thought too good.

* * *

ACCORDINGLY, Mr. Reuven Arzi (Alignment-Mapam) presented his private members' bill asking that neither army officers nor judges be permitted to join the government for 100 days after they have resigned from their previous jobs. This is a perfectly reasonable suggestion, based on the existing law banning various categories of state employees from becoming Knesset members for 100 days after leaving their positions. Mr. Arzi pointed out, again with reason, that in formulating the earlier law it had apparently not been taken into consideration that a person might enter the cabinet without having been in the Knesset previously. (Knesset Members do not much care for the "amateur ministers" who are not even entitled to vote in Knesset debates). The 100-day rule is a good one, and neither senior government officials nor senior army officers should reveal their sudden party loyalties without a decent interval to separate them from their previous non-party careers.

There certainly was some public objection when Mr. Ezer Weizmann, previously head of the air force and senior member of the army general staff, suddenly emerged as Gahal's candidate for Transport Minister. Most of the objection was to the fact that he took up his new job within 24 hours of resigning from his old one — and this despite the great regard in which he was held as creator of one of the world's best air forces. Mr. Arzi argued that the objection was to the fact that the quick change proved that there had been negotiations, that the job had been offered, while the man was in uniform, in office.

* * *

JUSTICE Minister Y.S. Shapiro, who did not reject the proposed bill, saw nothing wrong with that. And the fact that he himself had found Mr. Weizmann's advice on technical military matters very helpful is hardly the main issue. The private offer can be made, and of course it might be preferable if it was not publicised immediately. Mr. Shapiro said it was most regrettable that Mr. Arzi should have bandied about the name of the Chief of Staff in this connection "because it is a different matter if this is done in the press, or in the Knesset." Mr. Arzi only mentioned it as a rumour and possible example of what he wished to prevent and said with an ingenuous grimace that nobody would assume that the bill he was proposing was directed against General Bar-Lev because he had first proposed it in 1969. That, of course, makes it simply a strange coincidence that it should have been brought up again at this juncture. Chief of Staff Bar-Lev, once a Palmach man but never at all active in politics, is considered straight Labour — read Mapai — today. He would tend to reinforce a section of the joint party with which Mr. Arzi does not hold.

* * *

IN a flight of reminiscence, Mr. Shapiro also recalled that when Mr. Pinhas Rosen resigned as Minister of Justice in 1965 the first prime minister (Mr. Ben-Gurion) proposed to a number of persons in turn that they should accept the post of minister of justice. "I was honoured to be the first person to whom he turned, but I had reasons for not accepting the offer. He then turned to Mr. Olshan, who was subsequently President of the Supreme Court, and at that time the deputy president. He also refused. There was nothing wrong with the offer, and nothing wrong with the refusal. Do you expect the man to resign, and after that there would be negotiations, and in the end the man might say he does not want to join the Cabinet?"

Nevertheless it is a perfectly good proposal for a law. Neither a judge nor a chief of staff should join the government the day after he resigns. Nobody will take any harm from three months' holiday, but nobody reasonable will object to a man being asked earlier whether he will accept a certain position.

* * *

MRS. Haika Grossman (Labour-Mapam) said firmly that the "Public Committee for Human Dignity" was concerned with the contempt of human dignity and objection was to the fact that found herself in a running argument with Rabbi Kalman Kahana (Poalei Aguda), who said that his party had never accepted the pathology Law. The Committee, Mrs. Grossman said, was dirtying staircases, troubling and annoying pathologists 24 hours a day. To judge by your interruptions, you might be defending them. They publish mourning notices (in one case, for a pathologist who was alive with details of where the family was mourning.)

Kalman Kahana: "Do not suspect innocent persons..."

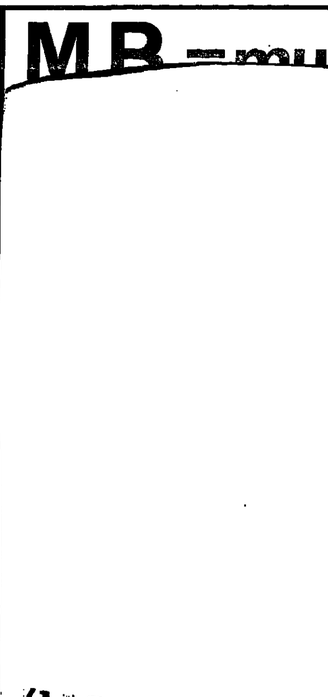
Haika Grossman: "I am glad it is only a suspicion. They threaten murder, revenge, the putting out of eyes, curses. And it is a mistake to think that only the pathologists are involved. The whole of the medical profession is threatened. Instead of considering how to save the lives of patients, the doctors must spend their time considering how to protect the medical profession." The proportion of post mortem operations has declined steadily, and is now down to 25 per cent. at Hadassah hospital, compared to 100 per cent at some U.S. hospitals. The future of medicine in Israel is at stake. In Jewish law, there is no higher command than to preserve life. "Religion is being abused and twisted to arouse the darkest instincts and to break the chain of continuity and to allow the dead to command the living.

"I know that there are religious circles opposed to violence, but let me say a word to those groups of the religious who do not take part in these idolatrous attacks on the pathologists, but accept them, silently, or almost silently, and sometimes go half-way to justifying them. Where shall we get to, gentlemen, if we are all to be afraid of saying what we think lest we be attacked by those who are more extremist than ourselves?"

* * *

HERE the speaker touched on the essential point, and it applies not only to the religious. But there is a great deal at stake at the moment. The doctors and hospital directors are not militants. Their power is too great, and they are aware of it. They look on even their most ferocious opponents as potential patients who need peace of mind. It is grotesque to allow medical science to be destroyed by the threats of obscurantists, but it is the police and other non-medical bodies who will have to take the initiative, or we shall find ourselves left to the mercies of witch-doctors.

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RUSSIA IN THE ARAB WORLD — SOME CHANGING POLICIES

by Mordekhai Raveh

THE current Soviet attitude to the Middle East crisis is closely connected with the search for *detente* with the West, the principal feature of Soviet policy today. This policy was enunciated by Leonid Brezhnev at the 24th Congress of the Soviet Communist Party (C.P.S.U.) earlier this year, and he needs some quick successes in the Kremlin's constant jostling for power. The Soviet economy is severely strained by over-extended military commitments and above all, *detente* with the West will mean that the Russians can concentrate their energies on the growing menace in the south-east, China.

The Russians are clearly anxious for a reduction of East-West tension, not only in Europe but in all areas of confrontation. This emerged most recently from Foreign Minister Andrei Gromyko's speech at the U.N. General Assembly on September 28, distinguished from previous peace policies by the inclusion of the Middle East.

In the 1950s, the principle of peaceful coexistence was one of the props of Khrushchev's ascent to sole power, but the Middle East was excluded. At that time, the Russians were taking their first tentative steps into the Arab world, and the conflict with Israel seemed to beckon with exciting possibilities that more than compensated the risk of an East-West confrontation. Since then two Arab-Israel wars have been fought, and Soviet expectations have not been realized. Its possibilities exhausted, the conflict has become a sterile issue for the Russians. It remains a nagging problem, with no easy outcome in sight. The use of force is, from the Soviet point of view, clearly undesirable.

An article in the Soviet English-language weekly, "New Times," recently reduced Arab belligerency to a "false impression... nurtured by a few ill-considered Arab statements." The author, V. Lykov, maintains that the Arab-Israel conflict is not "too deep and irreconcilable" for peaceful solution. It is not a racial or religious clash, and it is a "historical inevitability" that Israel must find its place in the Arab world.

For the immediate present, the Russians continue to be tied to the November 1967 Security Council resolution. This, however, is their maximal demand. Their desire for the opening of the Suez Canal makes them favourably disposed to an intermediate solution. The opening of the Canal, Lykov states, "which envisages the partial withdrawal of Israeli troops," would be a step in the right direction, and he concludes that "the choice of peace moves is great."

In addition, the Russians have been showing moderation on the issue of the Palestinians and their rights. Lykov merely mentions that these should be "respected" — not restored; and a Moscow Radio commentary by E. Evseev on Sadat's visit to Moscow gave only passing mention of the conflict with Israel, diluting the cause of the Palestinians to "the just struggle of the Arab peoples against the forces of imperialism."

It should not be inferred that, in the event of Egyptian military action, the Russians would not be obliged to intervene. But unlike May, 1967, the current war fever in Cairo is being generated on Egyptian initiative, with no apparent Soviet approval. The joint communique issued following Sadat's visit spoke of Soviet support for Egyptian defence needs; there was no mention of Sadat's deadline.

* * *

BUT Soviet concern about a settlement does not necessarily imply any improvement in relations with Israel, which depends more on Russian treatment of Soviet Jews than on Soviet-Arab ties.

The relations between Israel and the U.S.S.R. are more profoundly affected by this problem than is usually realized. The State of Israel is founded on the concept of Israel as a haven for all persecuted Jews, including those of the Soviet Union. The Soviet Union does not admit that persecution exists, maintaining that all its citizens, minorities included, enjoy equal rights bestowed upon them by the advanced form of the supra-national Socialist state.

It is this basic contradiction rather than any attempt to woo Arab favour, that accounts for the vicious attacks against Israel and Zionism periodically made by Soviet spokesmen. The contradiction is not to be solved easily; while it does not exclude the restoration of some kind of relations between Israel and the U.S.S.R. no cordiality between them can be expected as long as it exists.

* * *

IF the Middle East conflict has lost its viability for Soviet policy-making in the Arab world, along which lines may Soviet activity in the area be expected to run? Soviet political writing indicates a return to the principles that governed policy in the Arab world before 1967. An article in the September issue of "Problems of Peace and Socialism" by the Lebanese Communist Nicholas Shawi, but obviously endorsed, if not commissioned, by Soviet ideologists, again divides the Arab states into "progressive" and "reactionary"; imperialist plotters are accused of attempting to renew the Baghdad Pact, this time encompassing Saudi Arabia, Jordan and Lebanon. But the most scathing attack in the article is reserved for the Arab "National Liberation Movement" itself, with the classical Communist terminology brought into play. The movement, the article states, is rent by "right opportunism" and "left adventurism"; the opportunists, owing to their "bourgeois class character" lack any clear ideological or political line, and are working hand in hand with the reactionaries; the left adventurists undertake "impossible tasks" — the reference is clearly to terrorism in Israel and elsewhere — thereby raising false hopes in the hearts of the masses, whose subsequent disappointment leaves them disillusioned and in despair. As a result of these deviations, the movement is weak and divided, and the Arab world has become a prey to imperialism, which works with the internal forces of reaction.

All this reflects Soviet concern with the weakening of the Soviet position in various Arab countries. The cure proposed for these ills is the old Communist remedy. "The nucleus around which all progressive and patriotic forces in the Arab states will rally," Shawi states, "should and must be the class of the workers — the most revolutionary and united class... In the path to freedom and progress... the importance of the task and the responsibility of the Communists are increasing." Thus the Communist Party has been re-assigned its classical role as full partner in the leadership of the progressive Arab states. This is emphasised by the many attacks made recently by the Russians on manifestations of "anti-Communism" and anti-Sovietism, as, for example, in the Soviet-Egyptian communique.

* * *

THE Soviet interpretation of Socialism in the Arab context, and indeed in the Third World as a whole, is not concerned with ideological niceties; nor is it an empty slogan for propaganda. Socialism means primarily industrialization, the building of factories, roads, and railways, to provide physical signs of "progress." It means full employment and the reduction of popular discontent. It means making agriculture more efficient so that the population may be adequately fed. It means the political organization of the masses, first in trade unions and then in a single political party, firmly controlled by the regime. In brief, it means economic and political stability and reliable regimes. This, in the final analysis, is what the Russians are after.

Accordingly, the Declaration of the National Congress of the Arab Socialist Union in Egypt of July 23, 1971, was greeted in a "New Times" article by Lykov as "an event of signal importance in the history of the U.A.R. ing its reorganization in late 1970, the party set out "to elaborate a programme for the economic development of the country... that includes the fulfilment of the basic needs of the people... deepening the socio-political changes, elevating the function of mass organizations in the social and political life of the state and control of the activities of the state machinery." Furthermore, the Ba'th Party programme called for "the establishment of a front of progressive forces with the participation of representatives of other progressive parties, and organization, including the Communist Party."

At this point it should be added that the impression that Soviet and Arab opinion converge on the subjects dealt with here does not mean one can assume identity of views. We do not know if the economic and political programmes of Egypt and Syria have been elaborated by the Arab leaders themselves, or if the Russians made their acceptance a condition of further Soviet support. The latter seems more likely.

(Continued on next page)

Mordekhai Raveh is an Acting Research Associate at the Shiloah Centre for Middle Eastern Studies, Tel Aviv University.

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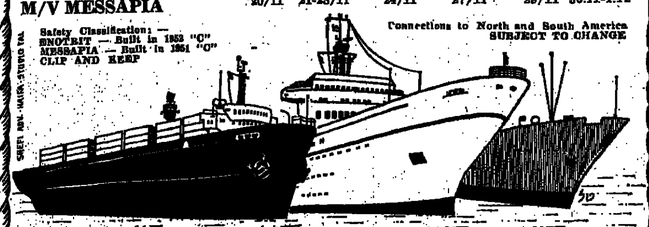
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The automobile empire of Yitzhak Shubinsky crashed last week when Leyland, its British partners, refused to come to the aid of the under-capitalized Shubinsky conglomerate. YA'ACOV ARDON describes the man behind the Autocars company.

The rise and fall of SHUBINSKY

IN all his 57 years, Yitzhak Shubinsky, until ten days ago general manager of Autocars and head of Leyland Ashkelon and Til of Haifa, one of the czars of the automobile industry here, had probably never read Dale Carnegie's "How to Win Friends and Influence People." He did not have to. The man is a born practitioner of those arts and excels at them. Shubinsky is the Big Persuader and much of his rise to industrial prominence is due to this gift. His large, fleshy, dead-pan face, the innocent, almost cherubic features, with only the small, shrewd and observant eyes giving away a highly active, agile mind, have a disarming, engaging quality. His language, always simple, moves from intense earnestness to light-hearted banter, with occasional bursts of bawdy earthiness.

His workers admit his uncanny powers of persuasion. When they have acute grudges and grievances, they go to him tense and ready "to jump on him." He listens attentively and then speaks to them, quietly, earnestly, in a fatherly tone. After a few minutes their wrath not only evaporates but they are convinced that Shubinsky is their unwavering protector, their best friend, that their and his interests are identical, and they are ready to help him to bear with renewed patience their joint problems.

His more critical assistants say that the echo of such persuasiveness reinforces his self-assurance and that he ends up believing that he must be right. A story (whose accuracy cannot be checked) once went round that Shubinsky, a hearty eater and addicted to sweets, once went away to a hotel for a vacation. He wanted a nap out on the lawn, but children playing there were making too much noise. He called them over and told them with his quiet, authoritative voice that they should go into the dining room where sweets and chocolate would soon be handed out. Convinced by the man's certainty, they left him to his nap. But ten minutes later Shubinsky was seen going to the dining hall. What about his rest, fellow guests asked him. "I'm going to the dining hall. They are handing out sweets there," he is said to have answered.

The man's charm and persuasiveness work on others than Israelis too. He talked the frigid Leyland executives into investing money, or more money, in Israel. In the context of the British giant's assets and turnover the investment may have been small. But it must be remembered that no other car maker has invested money here and that the size of the market discourages investment altogether. The Ford company, for instance, will set up assembly plants outside the U.K. only when the output is at least 40,000 vehicles a year.

It should not be thought that Shubinsky's gift of the gab is not backed by many other qualities, human, social, intellectual. He did not complete his secondary education, yet his grasp, speed of thought and gift for quick, succinct formulation are outstanding.

His friends say he is a devoted father to his three children and was a good son to his parents. A picture of his father at the Western Wall hung for years in his former office. His religious upbringing planted in him a genuine and lasting respect for Jewish traditions, the Sabbath, the festivals and charity. He generously supports his area synagogue and its Rabbi. He is said to have shown himself warm-hearted and helpful to people whose favours he did not need.

Shubinsky is a tireless worker and pays no attention to working hours. He is totally absorbed in his business and has no other interests or hobbies. His portly figure consumes much food and generates tremendous energy. But despite all his sociability the man is self-centred and trusts no one but himself and his own judgment. He is impervious to criticism and insights not his own, a source of strength and a weakness at the same time. His singleness of purpose, his energy and ambition have made him pursue the ambitious idea of an Israel-made car, body, chassis and engine, in the face of world-wide evidence that such an industry can flourish only on large output. Even so, the minimum figures have steadily been going up, at least for passenger cars, and since World War II mergers have ignored hallowed frontiers.

Shubinsky was also the beneficiary — and eventual victim — of an era, still not yet entirely swept out, of "industry for employment's sake and never mind the cost." The first to take advantage of this outlook, in 1951, was Ephraim Ilin (for whom Shubinsky always had contempt as "a mere assembly man"). To this day, a car industry here can exist only behind a protective wall of tax and customs privileges. Because of that it was, and will always be, rattled by arbitrary or erratic government decisions. Shubinsky's fortunes have risen and declined as tariffs and policies changed, as incentives were granted and cancelled. Shubinsky always pointed out that many other industries need customs protection. But thereby he pleaded really for a better industrial policy, not for a new lease of life for car-making alone.

He was a boy of ten when he arrived with his parents from Poland. His commercial career began as a trader in food and drinks during World War II, when the Allied forces swelled the demand for supplies. In 1945, his experience in selling there imported foods from Turkey won him the representation of the Turkish national shipping line. In the early sixties he joined an engineer, Ladislas Schneller, in assembling British-made motor tricycles with a simple fibreglass body made by unskilled girls. The imaginative, enterprising Shubinsky saw the potential of development, engaged engineers to stick another wheel on the tricycles and had them experiment with "plastic" bodies for a car model around a Ford engine. The outcome, developed by countless trial, error, pain, tenacity and faith, was the prototype of a car which eventually became a hit: the useful, popular "Sussita" and "Carmel," many of which are used by the Army for urban transport.

At that stage Shubinsky joined forces and resources, financial and technical, with the Palestine Automobile Corporation, the Haifa Director of which, Arie L. Lowenstein, has spent his working life with, on and in cars. Shubinsky was in charge of "foreign relations," with the Government, banks, suppliers. The partnership did not last long: "Shubinsky is made for a one-man show only, his own. We had too many disagreements. Our concepts differed," recalls Lowenstein, now a competitor of Autocars, marketing the Ford "Escort" assembled in Nazareth. But he acknowledges the drive, resourcefulness and dedication of his former partner.

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(Israel Bus)



Fibreglass tenders on the assembly line at the Autocars plant. (Israel Sun Photo)

Russia in the Arab world

(Continued from previous page)

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THE CUCUMBER PARADE







Nahal settlement in the Negev looks like a prosperous kibbutz — and that is exactly what many Nahal outposts have become.



An inviting moment, but treated with some cynicism: bathing on one's first stripes.

FROM Mitspe Shalem, at an elevation of some 400 metres, the big silvery oval of the Dead Sea shines clearly. Directly across the water is a darkish depression in the shore. This is Zerka, in Jordan, the site of hot springs which were in antiquity famous throughout the Mediterranean world.

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IN all his 57 years, Yitzhak Shubinsky, until ten days ago general manager of Autocars and head of Leyland Ashkelon and Til of Haifa, one of the czars of the automobile industry here, had probably never read Dale Carnegie's "How to Win Friends and Influence People." He did not have to. The man is a born practitioner of those arts and excels at them. Shubinsky is the Big Persuader and much of his rise to industrial prominence is due to this gift. His large, fleshy, dead-pan face, the innocent, almost cherubic features, with only the small, shrewd and observant eyes giving away a highly active, agile mind, have a disarming, engaging quality. His language, always simple, moves from intense earnestness to light-hearted banter, with occasional bursts of bawdy earthiness.

His workers admit his uncanny powers of persuasion. When they have acute grudges and grievances, they go to him tense and ready "to jump on him." He listens attentively and then speaks to them, quietly, earnestly, in a fatherly tone. After a few minutes their wrath not only evaporates but they are convinced that Shubinsky is their unwavering protector, their best friend, that their and his interests are identical, and they are ready to help him to bear with renewed patience their joint problems.

His more critical assistants say that the echo of such persuasiveness reinforces his self-assurance and that he ends up believing that he must be right. A story (whose accuracy cannot be checked) once went round that Shubinsky, a hearty eater and addicted to sweets, once went away to a hotel for a vacation. He wanted a nap out on the lawn, but children playing there were making too much noise. He called them over and told them with his quiet, authoritative voice that they should go into the dining room where sweets and chocolate would soon be handed out. Convinced by the man's certainty, they left him to his nap. But ten minutes later Shubinsky was seen going to the dining hall. What about his rest, fellow guests asked him. "I'm going to the dining hall. They are handing out sweets there," he is said to have answered.

The man's charm and persuasiveness work on others than Israelis too. He talked the frigid Leyland executives into investing money, or more money, in Israel. In the context of the British giant's assets and turnover the investment may have been small. But it must be remembered that no other car maker has invested money here and that the size of the market discourages investment altogether. The Ford company, for instance, will set up assembly plants outside the U.K. only when the output is at least 40,000 vehicles a year.

It should not be thought that Shubinsky's gift of the gab is not backed by many other qualities, human, social, intellectual. He did not complete his secondary education, yet his grasp, speed of thought and gift for quick, succinct formulation are outstanding.

His friends say he is a devoted father to his three children and was a good son to his parents. A picture of his father at the Western Wall hung for years in his former office. His religious upbringing planted in him a genuine and lasting respect for Jewish traditions, the Sabbath, the festivals and charity. He generously supports his area synagogue and its Rabbi. He is said to have shown himself warm-hearted and helpful to people whose favours he did not need.

Shubinsky is a tireless worker and pays no attention to working hours. He is totally absorbed in his business, and has no other interests or hobbies. His portly figure consumes much food and generates tremendous energy. But despite all his sociability the man is self-centred and trusts no one but himself and his own judgment. He is impervious to criticism and insights not his own, a source of strength and a weakness at the same time. His singleness of purpose, his energy and ambition have made him pursue the ambitious idea of an Israel-made car, body, chassis and engine, in the face of world-wide evidence that such an industry can flourish only on large output. Even so, the minimum figures have steadily been going up, at least for passenger cars, and since World War II mergers have ignored hallowed frontiers.

Shubinsky was also the beneficiary — and eventual victim — of an era, still not yet entirely swept out, of "industry for employment's sake and never mind the cost." The first to take advantage of this outlook, in 1951, was Ephraim Ilin (for whom Shubinsky always had contempt as "a mere assembly man"). To this day, a car industry here can exist only behind a protective wall of tax and customs privileges. Because of that it was, and will always be, rattled by arbitrary or erratic government decisions. Shubinsky's fortunes have risen and declined as tariffs and policies changed, as incentives were granted and cancelled. Shubinsky always pointed out that many other industries need customs protection. But thereby he pleaded really for a better industrial policy, not for a new lease of life for car-making alone.

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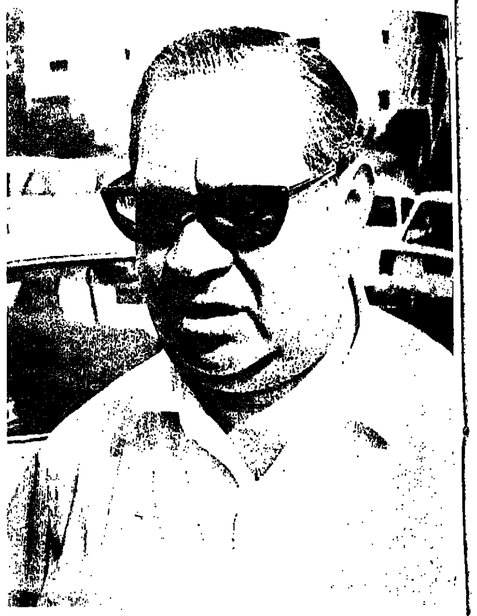
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The automobile empire of Yitzhak Shubinsky crashed last week when Leyland, its British partners, refused to come to the aid of the under-capitalized Shubinsky conglomerate. YA'ACOV ARDON describes the man behind the Autocars company.

The rise and fall of SHUBINSKY



(Israel Sun)



Fibreglass fenders on the assembly-line of the Autocars plant. (Israel Sun photo)

Russia in the Arab world

(Continued from previous page)

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An inviting moment, but treated with some ominous sowing in one's first service.

Chain of forts

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Last time you flew to Rio de Janeiro, your agent probably booked you via Rome or Paris.

Now there's a new, exciting and different way to fly. Believe it or not, it is via Johannesburg.

For the same air-fare you can actually spend two whole days in South Africa, or longer if you wish, and then take off for Rio at half-past nine in the morning, not early, not late, and arrive 2:20 in the afternoon. If you are going to Rio via Paris anyway — you can book your return flight via Johannesburg.

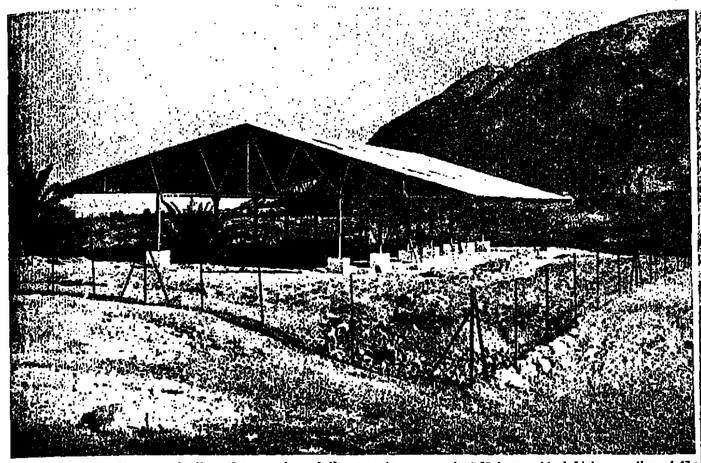
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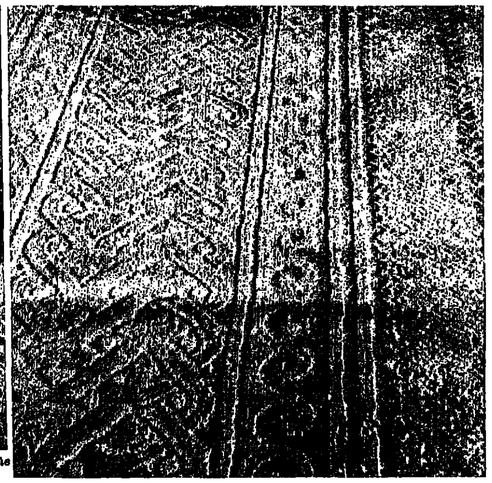
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Above: Roof and fence protecting the remains of the mosaic pavement at Na'aran. At right is a section of the intricate scroll border edging the centre panel of the synagogue floor.

NA'ARAN
Scene of dark doings and Jewish revival

by Sylvia Mann

CLEAR rushing water from the springs of Ein Duk created the oasis of Nu'eima, near Jericho. Here was the site of ancient Na'arath, mentioned in Joshua, chapter 16, verse 7, and of Na'aran, referred to in I Chronicles, chapter 7, verse 28, as the easternmost border of the land allotted to Ephraim.

In those far-off days — and for centuries after — all this area was rich and fertile. During the Hasmonean era the flourishing region of Jericho was a place of great importance, over which Simon the Maccabee appointed his Egyptian son-in-law, Ptolemy, as Governor. Ptolemy, hoping to become king, treacherously murdered Simon and his sons, Mattathias and Judas, when they visited him in the Castle of Duk (or Docus) over the springs. As you approach Nu'eima, you can still see where the castle stood on the hill-top above the mountain monastery of Karantal.

The story is told by the historian, Josephus Flavius, who writes in his "Wars of the Jews," book 1, chapter 2, that "Simon had a plot laid against him, and was slain at a feast by his son-of-law Ptolemy." Josephus also relates in his "Antiquities of the Jews," book 17, chapter 13, how Archelaus, son of Herod the Great by his Samaritan wife, Malthace, "diverted half the water with which the village of Neara (Na'aran) used to be watered and drew it into the plain to water the palm trees he had planted."

Herod's aqueducts, repaired and restored again and again for the past 2,000 years, are still in use. Their graceful arches — part of which show three levels of camels — can be seen until today spanning the valley and irrigating the date and banana plantations growing luxuriantly along the dry river bed of Wadi Nu'eima.

During Talmudic times there was a thriving Jewish community in Na'aran, and it appears in Eusebius' Onomasticon — list of place-names compiled at the end of the third century C.E. — as a large Jewish village 8 kms. from Jericho. Documents of the fifth and sixth centuries C.E. testify to the continuation of this settlement, while in September, 1918, the remarkable discovery of a spacious synagogue with a mosaic floor depicting human and animal figures added architectural to written evidence.

The synagogue at Na'aran is reached by leaving Jerusalem by the Jericho road. About 18 kms. from the capital you pass Ma'aleh Adummim, traditional site of the inn of the Good Samaritan; one kilometre on you see a trail leading left to the Monastery of St. George Kousiba in Wadi Kelt, then another 7 kms. through the dry, bleak desert hills brings you to a track bearing right to Nebi Musa. According to Moslem legends, this is the burial place of Moses, marked by an impressive 13th-century mosque.

Approximately one kilometre beyond the turning to Nebi Musa, the ground levels and a breathtaking vista over the Dead Sea and the Jordan Valley suddenly opens out. Here the road branches left to Jericho and right to the Qumran caves, Ein Feshka, and the newly-made way to Ein Gedi. Take the left fork through green patches of palms, of flame-flowered poinsiana trees and abundant vegetation, showing what could be done with proper care. A roundabout 6 kms. on points straight ahead to the tel of prehistoric Jericho, where you bear left along a rough path leaving the tel on your right.

Follow the path as it cuts through an abandoned refugee camp, its adobe dwellings fast disintegrating. Note, too, the Karantal Monastery high up on your left, and the numerous caves, once used as hermits' cells, dotting the cliff face. Some 2 kms. further on you find a green sign-post indicating left to Ein Duk and Synagogue at Na'aran.

Another 250 metres down this path brings you to a small park with a swimming pool, constantly refilled for water from the spring of Ein Duk, a children's play area and a kiosk, whose proprietor keeps the key to the synagogue's protecting fence. Having obtained the key, make your way to the top of the mound where a roofed enclosure guards the remnants of the mosaic pavement.

Within the enclosure, you first notice the main hall. Orientated north and south, it measures around 22 by 15 metres, and is divided into a nave and two side aisles by the square bases of a double row of six pillars. Entrance was from the north (on the right as you enter the enclosure) and the foundations of a broad wall can be detected outlining the prayer hall and its annex.

A 4-metre-wide vestibule sheltered the north wall with its three doors, and from it extended an irregularly-shaped courtyard which continued along the west wall. An additional room about eight metres square and paved in a geometric design was attached to the southern end of the west wall. This was probably the priest's chamber, for it had a separate entry into the synagogue between the third and fourth pillars. An open cistern, once fed with fresh water from the aqueduct and now stagnant and full of weeds, can be seen immediately outside the wire fence, just below the priest's room.

A well-executed menorah with an inscription — removed for safe-keeping — originally decorated the threshold of the main central door. However, the major part of the mosaic is the elongated middle section, bordered with an intricate scroll pattern and divided into four transverse panels. Nearest the entrance is a carpet-like design of intertwined circles, each space framing a small animal, a bird, a bird-cage or some kind of fruit. In the second panel is a wide circle with the signs of the Zodiac — a fish, lion, crab, lamb and so on — each clearly marked in Hebrew lettering and arranged round a much-damaged hub showing the sun-god in a two-wheeled chariot.

Beyond was a Biblical scene picturing Daniel and the lions, of which only part of a lion's legs remain. Above it are traces of typical Jewish symbols — a Holy Ark flanked by two menorahs from which hang two lamps bearing the traditional Eternal Flame. Expert opinion holds that extending from this section was an apse pointing south towards Jerusalem.

Numerous inscriptions in Aramaic were uncovered in the body of the hall and in the forecourt, mostly acknowledging gifts for the building of the synagogue. That in the vestibule, for example, read:—

"Remembered be for good Phineas the priest, son of Justos, who gave the price of this mosaic and this basin from his substance."

Below it is mentioned "Rivka, wife of Phineas."

Others refer to "Halifa, daughter of Rabbi Safra, benefactress of this holy place," and to "Samuel" and "Benjamin, son of Yosi," and many more. A particularly long inscription, now in the courtyard of the Rockefeller Museum, recalls:—

"Remembered be for good all those who have given gold or silver or other gifts to this holy place. Amen."

* * *

THE discovery of the Na'aran synagogue and its subsequent history forms a drama itself. It goes back to September 1918, at the close of World War I, when a shell fired by Austrian artillery against British troops stationed in the region struck a little hillock, revealing a mosaic floor, obviously that of a synagogue. No further action was taken until the end of the war when, in 1921, Father L. H. Vincent excavated the site on behalf of the French School of Biblical Archaeology of the Dominican Order in Jerusalem.

For the first time, a mosaic pavement with human and animal motifs was found in an ancient synagogue. In addition to the Zodiac cycle, it pictured Daniel with the lions, and religious ceremonial objects like the Ark and the menorah. Most of the human faces and some animal forms had been deliberately defaced by iconoclasts — possibly by the Moslems who invaded the land in 638 C.E. and who did not permit the portrayal of living beings, or more likely by ultra-orthodox Jews, for the Hebrew-lettered inscriptions were left intact.

Although Jewish mosaics with geometrical patterns and even inscriptions were previously known, Na'aran was the only synagogue of this particular type to come to light until 1928, when another was accidentally discovered in Kibbutz Beit Alpha. Investigated by Professor E. L. Sukenik, it also pictured a Biblical episode — the sacrifice of Isaac — the Zodiac ring and Jewish ritual symbols. Fortunately, the pavement was complete and included a dated record that it was built during the reign of Emperor Justinian, early in the sixth century C.E., indicating that the Na'aran floor was made around the same time.

Similar synagogues unearthed in the following years were those in Jerash, Jordan, which depicted the story of the Flood; in Hammat Gadara (this one without the Zodiac ring); in Issafye near Haifa, and more recently in Hammat Tiberias. An interesting sidelight on the rich Jewish life around Jericho was the finding, in 1936, of a late Byzantine synagogue, thought to be from the end of the sixth to the beginning of the seventh centuries, barely 2 kms. east of Na'aran. This was far simpler in workmanship, and contained no living likenesss nor the Zodiac cycle.

Father Vincent's work in Na'aran concentrated on the publication and preservation of the Aramaic inscriptions, several of which are in the Museum of the French School of Biblical Archaeology in the grounds of St. Stephen's Church in Nablus Road. Subsequently, little was done to protect the remaining mosaics. Then came World War II, then the War of Independence of 1948, effectively sealing off this part of the country from the new Jewish State.

With the fall of the barriers in 1967, interest in the Na'aran synagogue was renewed. Pessach Bar-Adon, of the Israel Government's Department of Antiquities, with Ze'ev Yeivin of the Army Archaeological Unit, began their task of salvage and repair at the end of 1968. They also brought to light parts of the Zodiac ring which had not been excavated before.

Now their work has been completed for the time being, and a roof and fence have been erected in an effort to preserve the last remnants of what was once the beautiful synagogue of Na'aran.

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LEST WE FORGET

BY EPHRAIM KISHON

EXACTLY 33 years ago, while Israel was as yet no more than a crackpot idea, another small state was officially accused of endangering world peace. Czechoslovakia's failure to understand the meaning of Adolf Hitler's nationalist and social movement and its aim of unifying the great German nation, threatened to push the Powers into an inevitable confrontation. As will be remembered, the crisis reached a climax in the Fall of 1938, when the Fuhrer announced that "there was no way of bringing back the Sudeten territories except by force."

Here, then, are the dry facts culled from the history books.

The interim agreement

Czechoslovakia had two faithful allies at the time; France had signed a military alliance with it, while Chamberlain's Britain had always felt responsible for the fate of the little western democracy in that sea of totalitarian regime. That is why Mr. Chamberlain said to the Czechs on September 15, 1938:

"It is in your interest that we should have influence with the German people, therefore, I will have to improve my relations with the Nazis. It's in your own interest, really..."

Czechoslovakia immediately mobilized and Neville Chamberlain flew to the Fuhrer to protect them.

At their meeting at Hitler's villa in Berchtesgaden, the two leaders made a special effort to find a political solution to the problems of the region. In a number of secret meetings, Mr. Chamberlain was convinced that Nazi Germany was now sincerely seeking a lasting peace in Europe, and under the direct influence of the British statesman, Hitler agreed to renounce total war in Czechoslovakia in favour of an interim agreement.

Following is the official text of the agreement, which was forwarded to Prague by Britain and France at the end of the fruitful meeting: "After recent events, the point has now been reached where the further maintenance within the boundaries of the Czechoslovak state of the districts mainly inhabited by the Sudeten-Germans cannot in fact continue any longer and the safety of Czechoslovakia cannot effectively be assured unless these areas are now transferred to the Reich."

Word by word, with its usual stubbornness, the Czechs replied that this amounted to suicide. Stormy anti-war demonstrations took place in England and in France.

The Wilson plan

SIR Horace Wilson, a former official of the Ministry of Labour, was Chamberlain's confidant and politcal aide. His words reflect the flip-flop of international public opinion: "Why should a country like Czechoslovakia create such embarrassment to the great Powers? It was not a real country at all. It was created out of the necessities of Versailles. It really didn't mean a thing."

He, too, flew to Hitler on September 26, in order to save the peace. For long hours the little British adviser sat at the feet of the Fuhrer, in company with the British Ambassador, Sir Neville Henderson, Hitler's permanent admirer. The two of them received a "satisfactory explanation' from the dictator. Together they thrashed out the Wilson Plan; its main points were:

A. Evacuation of the forts along the Czech-German border, and the handing over of all equipment and structures to Nazi Germany.

B. Return of the Sudeten territories occupied by Czechoslovakia, to Nazi Germany.

C. Respecting the sovereignty of all the states in the region.

D. International guarantees to Czechoslovakia to be included after the implementation of a full retreat.

President Roosevelt supported the brilliant arrangement, the Pope prayed for its success. At 2 a.m. President Benes was handed an English-French ultimatum:

"This was the only means of averting war and the invasion of Czechoslovakia. Should the Czech Government not give proof of flexibility, it would bear full responsibility for the war. Under these circumstances France and Britain would not consider themselves obliged to come to Czechkoslovakia's aid."

But the Czechs were narrowminded as always and alerted their excellent army of 700,000 soldiers and 1,360 modern war planes. Czechoslovakia's sabrerattling image dismayed the world, while Hitler's sincere peace efforts won all-around praise. The international press was filled with stories of terror and atrocities committed against the German population in Czechoslovakia. On September 29, Georges Bonnet, the French Foreign Minister, declared to U.S. Ambassador William Bullit: "France positively would not march in support of Czechoslovakia. Simply in order to maintain the domination of 7,000,000 Czechs over three million Germans, we will not let Benes drive 40 million Frenchmen to their deaths."



But by now Chamberlain was on his way to Munich and the Nobel Prize for Peace. In the presence of Goering and Ribbentrop, oozing goodwill and cheer, the four-Minister summit sealed the fate of Czechoslovakia, while the two Czech emissaries were cooling their heels in the empty anteroom, excluded from the negotiations.

Towards evening, Wilson came out to them smiling happily:

"You will be glad to know," he said to them, "that we have reached agreement on practically everything."

"And what is to be our fate?" Dr. Mastny and Hubert Masaryk, the Czech envoys, asked grimly.

"Herr Hitler has made several concessions," thus, verbatim, the British councillor. "Among other things, he moved up the deadline for your evacuation from October 1 to the 10th of the month."

With that he showed the Czechs the map with the new borders. The two blanched: "You gave everything to the Nazis," they shouted. "Look, you are leaving Czechoslovakia without any possibility of defending itself!"

"I am sorry," William Rogers answered. "I have no time now. I must go back to the meeting."

And he went back to his plan. In the evening, in a dark corner of the vestibule, they handed the Czechs the sentence. Chamberlain was asleep. The two Czechs wept like little children.

"It's getting chilly," the British delegation yawned. "Come gentlemen, it is very late. I am sure we all must be very tired." Like this, word for word. Check the history books if you don't believe us.

THE world breathed relief. A cheering crowd received the British Premier at London Airport. The happy patriarch waved a piece of paper: "See, here is Adolf Hitler's signature," he shouted. "It is peace in our time!" Hitler himself thought that the interim arrangement would be an integral part of the overall arrangement and as such, "was an important contribution to solving the problems of the European continent."

At this stage Golda collapsed and Dayan was dismissed. Their places were taken by Dr. Emil Hacha, a minor politico with a weak character. The German army occupied the Bar-Lev Line all around the Czech frontier without firing a shot. The Fuhrer checked the fortification line personally, marvelled at the quality of the work and scoffed into his Arab mustache:

"What does it matter how strong the concrete is, so long as the will is weak!" Word for word.

The overall arrangements

THE rest is well known.

Early in 1939, it was found that the Czechs were infringing the interim agreements. "German blood is again being spilled in Czechoslovakia!", Völkischer Beobachter," the Nazi mouthpiece shrilled. On March 11, Chamberlain and the French government received an urgent message from their secret services to the effect that Nazi Germany was about to invade defenceless Czechoslovakia and wipe it off the face of the map. The two statesmen pretended they had not read the reports. The incited Slovaks revolted. The Wehrmacht was mobilized.

On March 14, the old and sick Czech President gave in to Hitler's bullying and signed a comprehensive agreement with Nazi Germany in Berlin. On March 15, Neville Chamberlain stood up in the British Parliament and announced sadly:

"The Czechoslovak state is disintegrating."

It is recorded that somebody shouted from the back benches:

"What about our guarantee to Czechoslovakia?"

"His Majesty's Government have endeavoured to come to an agreement with the other governments on the scope and terms of the guarantee," the British Premier answered verbatim. "But the situation has radically altered. The Czech state, whose frontiers were always regarded by us as being of a transitory nature, has now ceased to exist and his Majesty's Government cannot accordingly hold themselves bound any longer by any obligation. The aim of the Government is now, as it has always been, to substitute the method of discussion for the method of force in the settlement of differences."

Thus was World War II avoided, as is so succinctly described in the history books, and that is the main thing after all. The French Ambassador tried to submit a formal protest in Berlin over the liquidationof Czechoslovakia, but his missive was returned. But the international guarantees after all bore fruit: President Roosevelt froze the Czechs accounts with American banks. Word for word.

Translated by Yohanan Goldman
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USTINOV

'Even when he sits still you feel his vitality'

Film star Peter Ustinov and director Robert Ellis Miller are now at Eilat filming a new co-production called "Big Truck and Poor Clare" with a scenario by Lionel Davidson. Post film critic SARAH WILKINSON reports.

IN recent years Israel has played host to many a film star but none like Peter Ustinov, who is now here with us to play the lead in "Big Truck and Poor Clare" on which shooting has already started in Eilat under the direction of Robert Ellis Miller. Acting is only one of Ustinov's accomplishments. He is also a director, playwright and novelist plus producer and what makes him unique is that he is unusually talented in all these directions. He has written 17 plays, six books and two novels, the second, "Krumnagel," published this year, and he has scripted eight films. He has appeared in 19 films and numerous stage plays and he has directed seven plays and one opera, "The Magic Flute."

Ustinov has also co-produced and directed six films and has just directed and acted in "Hammersmith is Out" with Elizabeth Taylor and Richard Burton, which he described as "more or less a modern version of the Faust legend." He has made five best-selling records, has written and starred in his own radio show and has appeared on dozens of top television shows in Britain, the U.S. and other countries. He has been the recipient of many awards, among them two Academy Awards for Best Supporting Actor ("Spartacus" in 1961 and "Topkapi" in 1964), the New York Critics Award for the Best Foreign Play of 1953 for his "Love of the Four Colonels," the British Critics Award for his "Romanoff and Juliet" when it ran in London and the Antoinette Perry Award when the play ran in New York.

In 1968 Ustinov received the Writers Guild of Great Britain Award for the screenplay of "Hot Million," which he wrote in collaboration with Ira Wallach and for his "notable contribution to the arts," he received the Benjamin Franklin Medal from the Royal Society of Artists, an award previously given only to distinguished scientists.

This multi-talented personality was born in London in 1921 and is half-Russian, half-German on his paternal side, and half-Russian, one-quarter French and one-quarter Italian on his mother's side. His father was a well-known journalist under the name of "Klop" and his mother, Nadia Benois Ustinov, a talented artist, and it is on her side that he can claim Alexander Benois, who designed extensively for the famous Diaghilev Ballet, as a great-uncle.

Peter Ustinov's gifts both for writing and acting showed themselves early, while he was still a schoolboy. After studying for several years at the London Theatre Studio (which later became part of the Old Vic organization), he made his London stage debut at the age of 18 at the Players Theatre Club in a number of his own sketches. He wrote his first play, "The House of Regrets," when he was 19 and the following year got his first film role, appearing in "One of Our Aircraft is Missing," directed by Michael Powell. "The House of Regrets" was staged in 1942, with sets designed by his mother, while he was serving in the British Army, and some months later his second play, "Blow Your Own Trumpet" was put on at the Old Vic, so that by the time he was 21 he had two plays running simultaneously. Since that time, to judge by his list of credits, there can seldom have been a quiet moment.

At 50 Ustinov is bearded, burly, but looks less than his years. At the press meeting, held prior to his going down to Eilat, he seemed all affability. Even when he is relaxed and in repose one senses his tremendous vitality. He said that he had accepted the role of truck driver in "Big Truck and Poor Clare," which had been brought to his attention by the producer, Paul Maslansky, for the simple reason that he liked Lionel Davidson's screenplay and the part appealed to him. He described it as a "small film" with really only a cast of three: the truck driver, his young nephew, just out of the army, who is travelling with him, and a nun to whom they give a lift. The truck, not yet fully paid for and the driver's pride, is taking a load of refrigerated meat from Tel Aviv to Eilat and is scheduled to bring back a load of fish. But there is a strike at the port and the driver is advised to go to an Arab village along the coast. There he gets his fish, which he has to buy, but is asked to take a hand-loom to a convent in the desert. The young and pretty nun, a nursing sister in turn asks to be given a lift and it is while they are taking a short-cut that the truck gets stuck in a wadi and in trying to move it the driver's leg is injured. The trio have to spend a few days in the wilderness until they are eventually rescued by Beduin.

"That is the story in bare outline and Ustinov sees it basically as a film about tolerance and understanding, understanding between Jew and Arab, between people of different faiths and between the older and younger generation. He said he envisaged no special problems with his role as he is used to playing character parts in various accents and he'll keep his eyes open as to the way Israeli truck drivers behave. (Ustinov speaks English, French and German fluently and a certain amount of Russian and Italian.)

Asked how he manages to combine so many different careers, Ustinov replied that he does not follow them at all the same time. He has not appeared on the stage for about four years and for the time being is more interested in films. He sees films as a "higher type of journalism" and not as a pure art form although, of course, art enters into film making. "Give and take" is an important element of film making and fortuitous incidents can often be successfully exploited. He believes, too, that television has had a beneficial influence on films, tightened them up, forced dead wood to be cut away and he actually prefers the TV version of his "Billy Budd" to the film. Writing, he said, is a more substantial achievement than acting but the latter is more immediately exciting.

The present visit was his first to Israel but he has "family associations" with the country. His



grandfather, who left Russia for Italy, and turned from Greek Orthodox to Protestant, became very religious as he grew older, decided he had to live in the Holy Land, and took a house in Jaffa. Almost as soon as he arrived in Tel Aviv, Ustinov tried to find the old dwelling place but, especially since he did not know where exactly it was situated, did not manage to do so. But he took the opportunity to visit some Jaffa art galleries; he is a collector of rare prints and original drawings.

Ustinov did not let the meeting end without giving a couple of examples of his famous powers of mimicry. After saying that he had seen the Habimah in "The Dybuk" in London in 1938 he imitated marvellously the sound of the sole violin playing the National Anthem at the end and then showed how he talked pseudo-Japanese to some Japanese children to the utter confusion of their parents. If he has to speak some Hebrew in the film, it will obviously present him with no difficulties.

Robert Ellis Miller here directing Ustinov



ROBERT ELLIS MILLER

THE name of Robert Ellis Miller, director of "Big Truck and Poor Clare," who, like his three principals, Peter Ustinov, Francesca Annis and Perry King, is making his first film in Israel, is certainly well known to cinema-goers for his picture, "The Heart is a Lonely Hunter." The latter was based on Carson McCullers' story, starred Alan Arkin and Sondra Locke, and was an outstanding success when it was shown in Israel a couple of years ago.

After graduating from Harvard, New York-born Mr. Miller became an assistant director at C.B.S. Television and it was in that medium that he first made his name as a director. In 1963 he received two Best Director nominations. Since then he has done considerable work for the legitimate stage and has directed three feature films apart from "The Heart is a Lonely Hunter": "Any Wednesday" with Jane Fonda and Jason Robards, "Sweet November" with Sandy Davis and Anthony Newly and "The Buttercup Chain." The last named was shot in Europe and England and was one of Britain's official entries to the 1970 Cannes Film Festival.

Mr. Miller has high hopes of the film he is currently directing down at Eilat. He believes the story, which he sees as basically dealing with the "generation gap," the relationship between the older man and the youngster and the untouchable woman, the nun, as a very "human" one which, as such, should have a universal appeal. He thinks Peter Ustinov is ideal for the truck driver, exuberant, full of life and hard working. Lovely Francesca Annis who, he said, has just been acclaimed for her role as Lady Macbeth in Roman Polanski's film of the Shakespeare play, should do the nun part beautifully, while young Perry King, who has made quite a name for himself co-starring with Shirley MacLaine, will find a fine outlet for his talent as the young layabout, always eating or sleeping, who through the relationships achieved during the forced sojourn in the desert, grows into an adult, thinking and feeling young man.

He will be using a large number of Beduin in the film and some of the Israelis chosen for small parts are Yosef Shiloah as a Beduin sheikh and Ori Levi as a banker. The cameraman is a well known one named John Coquillon. For the convent shots, the Mar Saba exterior will probably be used because of the magnificent landscape background. Some shooting will take place in the Small Crater in the Negev and an "ancient bridge" may even have to be built over the wadi where the accident to the truck takes place. Asked what would happen if the rainy season starts and there is a flash flood which does happen at this time of the year, Mr. Miller replied "We are *not* going to have any floods in *our* wadi!"

The picture is being produced by Paul M. Maslansky for Kastner-Ladd-Kastner and the Israeli side of the co-production is the Topol-Deshe Company. Mr. Miller did not have details of investment but spoke of a "comparatively low budget."

He said the Government has been very helpful. Mr. Zvi Birger, Director of the Israel Ministry of Commerce's film Centre, has been "very helpful indeed." He has only the highest praise for the Israeli technical staff and the technical facilities offered to him. As for prospects of Israel becoming a film centre, he said that as Spain and Sweden become increasingly expensive, Israel's chances are improving. Israel being small, distances are correspondingly decreased, an important point.

He expects to be filming for five weeks at Eilat and a week in Tel Aviv.

S.W.



Jeanette Ordmann, Shelly Charlaf and Igal Berdichevsky in a scene from METALLICS by Paul Sanasardo, at Bat Dor.

BALLET BY JOAN CASS

Tempting our sense of the ridiculous

THE Bat-Dor Dance Company strives for fashionable novelties. Sometimes this leads to a bizarre chic; sometimes to a choreographic look that is original, interesting and even classically beautiful.

Most satisfying on the new programme presented last week at the company's Tel Aviv theater, were two numbers by Paul Sanasardo. Both were clearly structured, and yet evocative and alive.

"Metallics" featured an elegant duet in serene harmony, for a couple in white, juxtaposed against a dark lady whose "partner" was a row of suspended metal bars. The dark lady, (Jeannette Ordman), expressed her isolation in phrases that were both self-possessed and somewhat compulsively staccato. (Some of her movements were reminiscent of Martha Graham's "Errand Into The Maze," where the soloist reveals her neurotic fear with cross-over zig zags.) She retreated to her sanctuary behind the bars, as the couple, (Shelley Charlaf and Igal Berdichevsky), crossed the stage — fluid, calm, close together in extended sculptured poses. Finally the soloist reconciled her agitation and gestured towards the pair, asking for acceptance.

The stuff of dance

Although the thin thread of human drama tied the whole together, the abstract designs of moving bodies and swaying metal strands, held attention. I particularly enjoyed Miss Charlaf's dancing. She carved stunning figures in space with an appealing air of gracious modesty.

"Voices," created especially for Bat-Dor by Paul Sanasardo, again held echoes of human feeling, but again the dominant factor was the stuff of dance itself — the movement. The dance began with four black-clothed male bodies, crawling backwards, slowly, in silence, while seven girls in nude tights posed, facing into the wings. The tempo increased. A boy knelt alone in a pool of light; one arm stretched upwards; the fist sprang open like a shout. Strains of music. The girls broke from their stillness. Tempos built. Movements expanded. Ever faster bursts of energy propelled bodies into coiled rolls and stretched suspensions. A single girl knelt in a pool of light; one arm stretched upward. Darkness.

The other two compositions were highly theatrical, and quite specific in characterization, which made them easier to follow. However, neither had the stylistic unity nor the intrinsic movement interest of the Sanasardo pieces.

Winged nymphs

"Angels and Others," by Job Sanders of the Netherlands Dance Theater, achieved a light touch with mythical figures engaged in the sport of flirtation. Two winged nymphs gadded about merrily on toe shoes, undulating their hips, while a mischievous devil leered and lurked. A somnolent Pan was attacked with caresses by the nymphs and a teasing female demon. If this piece of fluff didn't make it to full comedy, it was nevertheless pleasant and enjoyed the virtue of brevity.

"I Shall Sing To Thee In The Valley of the Dead My Beloved" also treated the ways of a man with a maid — this time on the opposite end of the emotional scale. Israeli choreographer Domi Reiter-Soffer portrayed David with five of his beloved women, in a serious, symbolic style. Perhaps sex as a theme simply can't support such a weighty air — at least not in so many relationships within one work — without tempting our sense of the ridiculous. Contrasting personalities among the women — the intensity of Jeannette Ordman's Michal; the ferocious gaiety of Nira Faas's Abigail; the lovely sensuality of Irene Brecher's Batsheva — provided variety up to a point. However, something more is needed to offset the work's redundancy and justify its length.

HERE TO STAY — TORA & FLORA

IT is fascinating to trace the gradual transformation of the Patriarchs from a nomadic to a settled life on the Land of Israel. Abraham, essentially a nomad with flocks and herds, wandering with them throughout the country and to Egypt, on one occasion plants a grove, as stated last week. Isaac not only sows his field in Gerar, in the land of the Philistines, and "received in the same year a hundredfold" (26. 12), but in addition, according to one interpretation of Gen. 24. 63, which we read this week, he was first to plant orchards of fruit trees, and the verse means that he went to oversee the labour of his workers there.

There is a significant difference, however, between the sowing of wheat and the planting of trees. One can plant cereals and grain and pass on to the other pastures; the planting of trees symbolizes permanent settlement. This is beautifully underlined in the lovely story told in the Talmud about the Emperor Hadrian who had devastated the land in the Bar Kochba War and exiled the Jews from Judea. The Midrash states that while journeying through the country he saw an old man planting a tree. He asked him when it would produce its fruit and the old man answered, "In 70 years." "And do you hope to live so long?" asked the Emperor scornfully. The old man pointed to a fully grown tree. "That tree was planted by my grandfather and as a result of his labours I enjoy the fruit thereof. So with me. If I will not be vouchsafed to enjoy the fruit, my grandchildren will."

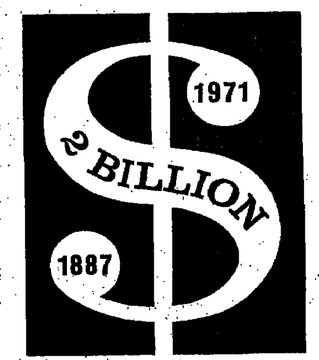
That aspect of tree planting came to my mind when, recently, I read an account of the ambitious plan of the Faculty of Botany to plant a botanical garden on Givat Ram, which will extend over 206 dunams, as compared with its present area of 117 dunams, and which will include every possible tree in the whole world. Among them are saplings of the giant Sequoia tree of California, the largest and most ancient trees in the world. (An orthodox friend of mine who visited the Yellowstone National Park and saw them there solemnly informed me that there was not the slightest doubt but that they were trees which had survived the Flood of Noah, which explained why they were over 5,000 years old!) And Professor Fahn, the head of the Department of Botany, explained that it would take 120 years before these saplings would grow to a respectable size in Jerusalem, but they would continue to grow for many centuries after that. The report added, "in other words, in order to plan a botanical garden, one must be optimistic and equipped with a great measure of patience." To which one must of course add that in addition one must be convinced that we are here to stay.

L. I. RABINOWITZ

GOOD NEWS FOR MANUFACTURERS LIFE POLICYHOLDERS

The Manufacturers Life Insurance Company of Canada has passed another noteworthy milestone: $ 2 billion (IL. 8,400,000,000) in benefits paid out to policyholders and beneficiaries since the Company was established in 1887.

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FROM ANDERSONVILLE TO AUSCHWITZ

THEATRE Mendel Kohansky

THE ANDERSONVILLE TRIAL by Saul Levitt, translated by Haim Glueckstein, at the Cameri. Directed by Hy Kalus, set and costumes by Ruth Dar.

THE Andersonville Trial with its documentary content, is here to remind us once more that man's inhumanity to man is an integral part of the history of mankind, that atrocities did not begin and end with Auschwitz, the most monstrous of them all. The conditions in Andersonville, a prisoner-of-war camp in the South during the American Civil War, where 14,000 Union soldiers perished of hunger and exposure and illness and wounds, were not too far from those in a Nazi concentration camp. The prosecutor in the play says that all the defendant had to do was to assume that the men under his authority were of an inferior quality, and he could starve them to death, shoot them, have wild dogs tear them to pieces, and still remain with a clear conscience. As James Baldwin put it in a memorable phrase: Once you assume another person belongs to an inferior group, you have already committed murder in your heart.

The Andersonville Trial is primarily a play on a subject which has in the recent years again and again so tragically cropped up: the soldier's responsibility in carrying out orders contrary to basic moral law. The defendant in the trial, Captain Wirtz, who was in charge of the Andersonville prison, is a tortured man whose chief concern in the whole tragedy is his image in the eyes of his children. He is probably a decent man at heart whom war and military discipline have stripped of his humanity without him realizing that.

Saul Levitt's play is a routine documentary, fairly well constructed, with sharp dialogue, which does not, however, generate much excitement before the latter part of the second act where tension rises before sentence is pronounced. Hy Kalus directed the play with his customary competence and created a few dramatic moments. Most of the acting, as usual in documentary plays, is of the routine quality where it is not worse. I found little conviction in the performance of Shimon Bar as the defendant, and Oded Teomi played the prosecuting attorney the way one should play a prosecuting attorney. One enjoyed watching Itzko Rahamimov in his role of the defence attorney, restrained, seeming to be thinking more than he cared to let out.

Only English Hassidim are sad

ONLY FOOLS ARE SAD, written by Dan Almagor, directed by Yossi Yizraeli, set by Dani Karavan, translation into English by Shimon Wincelberg, Valerie Arnon. Presented by Bimot.

ALMOST alone in a sea of tourists, I watched the other evening a performance of a musical show **Only Fools Are Sad**, which is the English version of our old acquaintance, the phenomenally successful **Ish Hassid Haya**, a show made up of Hassidic tales and songs.

The original, which I saw twice — the last time about a year ago — was an engaging little show with a group of youngsters in jeans informally strolling about the stage, singing songs and telling stories, some original, some from the word factory of Dan Almagor, and altogether behaving naturally, perfectly at home on the stage and with the material.

The Hassidic content was, to be sure, on the shallow side. What the writer and the editorial board, headed by a rabbi, selected out of the enormously rich lore of a robust, revolutionary socio-religious movement was mainly sentimental and quaint, but it had the ring of authenticity and sincerity.

I cannot say the same about the English version. It seems to me to be even more sentimental and quaint, whether made so by restaging, or whether the very act of translating it into a non-Jewish language made it so. There is an indulgent, looking-down quality to the show, as if it were saying: weren't those lovely little Hassidim the cutest bunch of fellows?

That, however, is not my main objection to **Only Fools**, a show which, I understand, is about to set out on the conquest of Broadway. The six Israeli boys and girls, none of whom is a distinct stage personality to begin with, seem at a loss in the language they are made to perform. The degree of their proficiency in English pronunciation varies from unintelligibility to fairly good, but none of them is comfortable in the language, as he could not possibly be, and this, as anyone who knows anything about acting realizes, must affect not only his speech but the entire performance, including body movement. The whole idea of Israeli performers acting in an export company is based on a misconception, on a belief that one can put on a language like a costume. The result is that the six young people who have to spend so much effort on speaking to make themselves understood are uncomfortable; and their discomfort is imparted to the audience.

Lessing as a tantrum

EMILIA GALOTTI by Gotthold Ephraim Lessing, presented by the Schiller Theatre of Berlin. Directed by Ernst Schroeder, sets and costumes by Sibylle Ulsamer.

I LEFT the premiere of the Schiller Theatre, Germany's most prestigious company, with mixed feelings. It was a pleasure to watch a group of highly professional actors performing in a beautiful setting a play which 200 years later still rings true and retains its freshness, but the line taken by Director Ernst Schroeder left me unsettled.

Emilia Galotti is a tragedy built along classical lines, but unlike the more ordinary classical play it carries a social message; an autocratic prince, a representative of the nobility, debauches an innocent girl of the middle class, and only death saves her from a life of shame. The prince, as Lessing conceived him, is an egotistic, cruel character who lives for nothing but his pleasures, takes on and discards women like so many toys, delights in signing death sentences. Opposed to him is the father of the unfortunate girl, a man of severe moral principles, representing the solid virtues of the middle class.

The director went a giant step further. His prince is a psychopath given to insane rages and childish tantrums. Played by Lothar Blumhagen, he is a clown in grotesque make-up, as is the amoral Marinelli, his chamberlain, played by Erich Schellow. The clowning of the two stands out in glaring contrast to the acting of the rest of the cast which is strictly realistic, though highly charged and loud for a classical play. Whatever the director tried to accomplish by the introduction of the two styles of acting within one production, I am afraid that somewhere his point was lost. I for one found myself trying too hard to figure things out in order to fully enjoy the play.

I did enjoy, though, some of the acting, Hildegard Schmahl is a lovely Emilia, all virginal innocence with an undercurrent of sensuality; Eva-Katharina Schultz gives a bravura performance in the juicy part of the prince's discarded mistress; Wilhelm Borchert, as Emilia's father, plays on one note only, but that note projects a believable character whose entire body expresses his upright, plain, unbending character.

I was much impressed by Sibylle Ulsamer's sets and costumes. Severely conservative, they are functional and, in excellent taste; the blending of colours (especially in the scene taking place in the Galotti home) creates quietly striking effects.

Time to stop

A TIME TO LOVE, A TIME TO HATE. Songs translated by Eli Keenan, directed by Freddy Cohen, musical direction by Martin Moskowitz.

A TIME to Love, a Time to Hate is an evening of songs by, mostly French, balladeers (Brassens, Vian, Moustaqui) executed by Shulamit Adar and Dorian Aroyo. "Executed" is the right word here. Neither of the performers is capable of delivering a song, or of... but better let's forget the whole sorry business.

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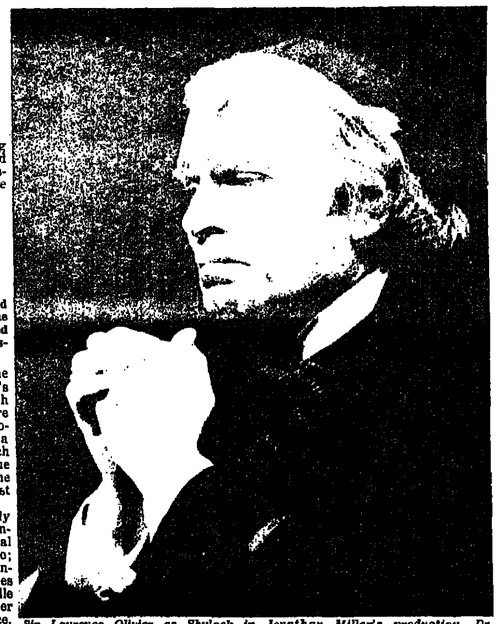
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Sir Laurence Olivier as Shylock in Jonathan Miller's production. Dr. Miller, who is Jewish, has given Shylock a new image.

Olivier delivers a new Shylock

by Eric Silver
Jerusalem Post Correspondent

LONDON. — IF the National Theatre's souvenir programme is a true witness, Laurence Olivier must be one of the first pre-eminent English actors to play Shylock *cleanshaven*. Gone, in Jonathan Miller's production of "The Merchant of Venice" that has just opened its second season in the Old Vic repertory, are Edmund Kean's tight, dark, Sephardic beard; Beerbohm Tree's Old Testament prophet manqué; and Henry Irving's goatee, wispy side curls and sly, malevolent eyes.

Miller has transformed Shakespeare's medieval Venice into something much nearer late Victorian London. Olivier's Shylock is smooth-cheeked and immaculate in black morning coat and striped trousers. He is almost indistinguishable from the sacrificial Antonio, except that his silk topper conceals a black skull cap.

The point is more than sartorial, for what Miller has done is to produce a "Merchant of Venice" that is viable a quarter of a century after Auschwitz. In this interpretation, Shylock is freed from the anti-Semitic stereotype without being stripped of his Jewishness.

Shylock is a city magnate who happens to be a Jew. Olivier gives him a touch of Disraeli, but, unlike Disraeli, Shylock will not eat at the Gentile's table, dons a black and white *talith* to mourn his daughter's betrayal. He is not an assimilationist, but he craves acceptance and respect as a matter of right.

He speaks an upper-class English with just a hint of caricature. He *cleaves* to the law of the land. He would make a good president of the Board of Deputies, a pillar of the Bayswater synagogue. A Moses Montefiore, or a second-generation Rothschild.

Miller's reading gives a coherent sense to the lurid plot, though whether the coherence is Shakespeare's is another question. Why does Shylock insist on his pound of flesh? Every production of "The Merchant of Venice" must find its own answer. Some have been cruder than others.

The answer offered here is that precisely because Shylock is entitled to expect acceptance, he is most deeply scarred by the ancient rejection. He is proud of his wealth and probity, his fine and sober house. Yet he is mocked and despised by his fellows — decent and compassionate in everything else — simply because he is a Jew.

This Shylock is not ingratiating. He wants only his due. And because he cannot have it, his revenge must be terrible and without pity. *Money matters, but* nothing short of the ultimate restitution will do. The trial scene is deliberately played in a low key. Shylock even has a discreet minion sharpening the knife for him.

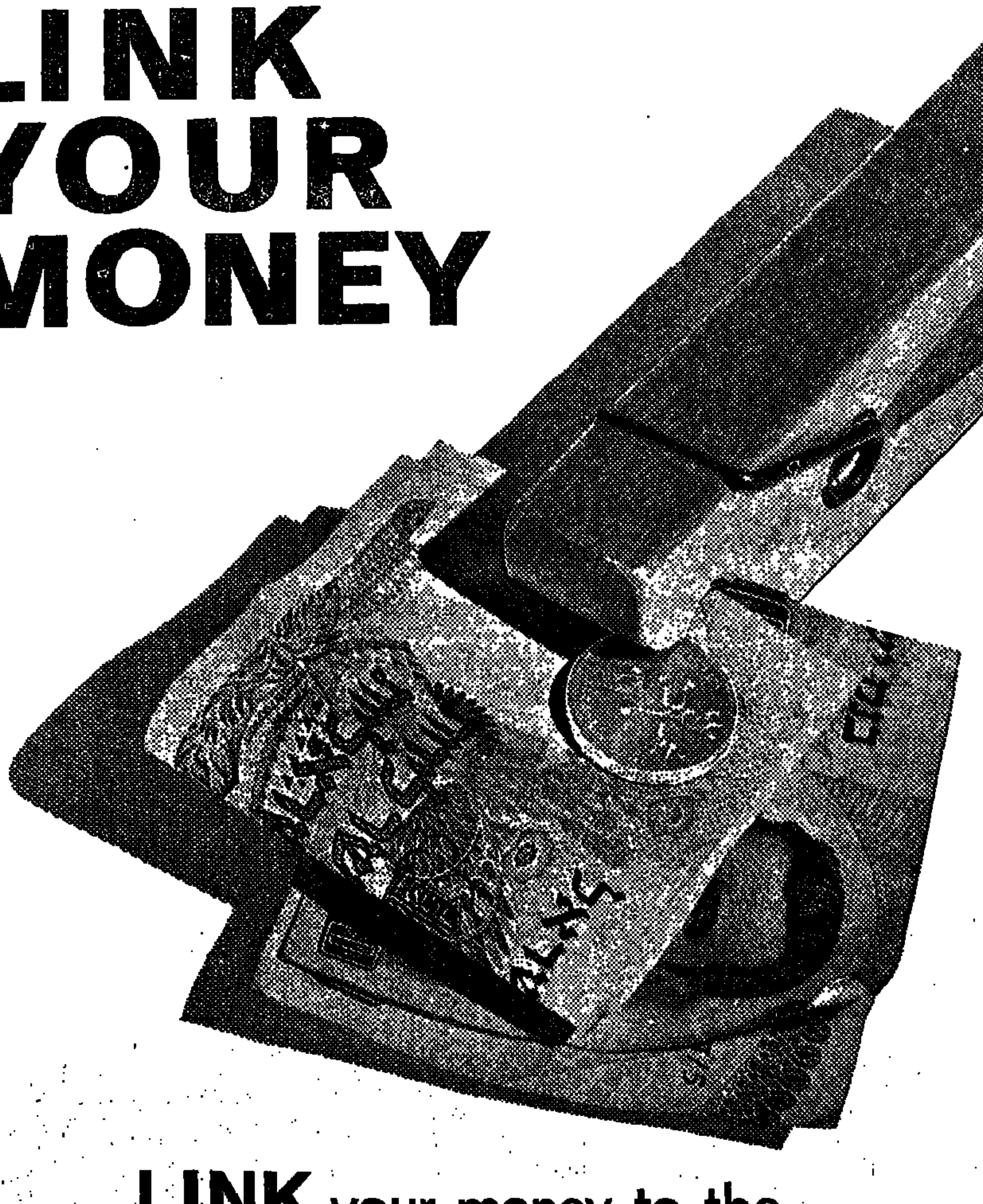
The passion is there, none the less, and it breaks surface in Olivier's wild, off-stage shriek of despair when he is finally discomfited. The Gentiles have won again. The law is loaded against "aliens," and the Jew is indisputably of their number.

The National Theatre interpretation carries the sense of "The Merchant" as a Jewish tragedy right to the final curtain. The triumphant *Goyim* exit stage right for bawdy celebration. Jessica is left alone, silently reading her father's humiliating will. She folds it first in two, then in four, turning her back on the audience. A deep, masculine voice begins chanting the *Kaddish*.

None of this is in Shakespeare's folios.

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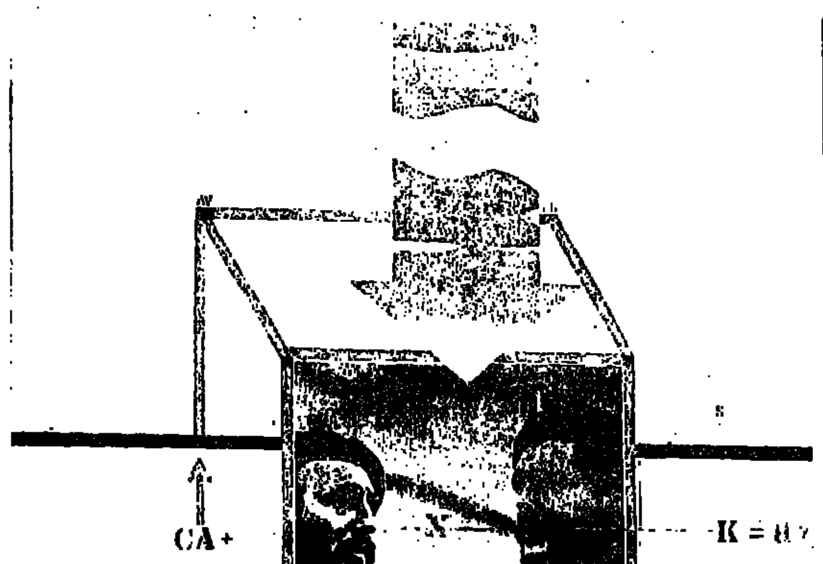
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Doing something different

by Meir Ronnen

A. Kilemnik



ARIK KILEMNIK: Che Guevara (detail).

THERE are two rewarding experimental shows at the Jerusalem Artists House, experimental in the sense that they employ techniques and materials rarely seen in the Capital, though the departures themselves are by no means new on the international art scene. The more conventional show, that of young Arik Kilemnik, succeeds because the technical means and devices are fully understood, and operate perfectly because they are well-painted and well-made. The less conventional approach, that of Yeheskiel Yardeni, makes an undeservedly poorer impression because of the shoddiness of the materials employed.

Kilemnik, an inventive Jerusalemite, a graduate of Bezalel and the Pratt Institute and now a part-time teacher of the Bezalel Academy, is as yet still assimilating the techniques of others, but still manages to add something of his own. Many of his canvases employ half-tone pop images transferred to the canvas via photographic silk-screen processes, a technique developed — and done to death — by Robert Rauschenberg fifteen years ago. However the centre-piece of his show is a large canvas, the main section of which is a blue-screen photographic portrait of Chairman Mao, all smiles. Over this portrait section of the canvas glides an endless roll of semi-transparent sheet plastic, moved by rubber rollers, electrically activated, which are hidden behind the painting. Printed on this plastic sheet is the identical Mao portrait, in successive primary colours. As each matches itself to the blue original on the canvas, an interesting play of tones, depth, and even expression (he seems to smile even more broadly) is produced. The idea is more than a gimmick. The effect is both interesting and satisfying and opens up all sorts of possibilities for "kinetic canvases" that could be an extension of the pioneering double screen moiré techniques of Vasarely and de Soto.

In another canvas, Kilemnik attempts the problem solved in conventional four-colour process printing by putting the same image in several colours on plastic bags hung on the surface of the canvas, which also contains the same image. The idea is fine, but the work does not hang together; not even the multiple print effect quite comes off. A third canvas, more conventional, contains a splendid visual joke: a silk-screen print of the "laying-out" of the body of Che Guevara, contrasted with a drawn representation of part of Rembrandt's famous "Anatomy Lesson."

Cliche language

Kilemnik's other image, apart from "photos" from Vietnam, is the tank, often the centre-piece of what might have been a service instructional chart. His problem, clearly, is not technique, but content. His works are made up of by now conventional symbols: arrows, letters, math formulae signs and the like; their function is, regrettably, purely decorative. The works pretend to say something and don't say anything. This is very much the trouble with Kilemnik's graphic works on show in the smaller gallery, but a notable exception are three fine silk-screen prints on the stairway. In these, the "literary" elements are subordinate to the abstract elements of picture-making and that is why they are so much more successful. Having been to see the Schwebel show at the Israel Museum that morning, we were struck by the fact that this other Jerusalem artist could produce such lively, painterly works that are so essentially pictures, using quite traditional means. Kilemnik should certainly go on experimenting, as this very well-done show indicates. One merely hopes that he will be able to find images that are more than cliches, or else abstract them entirely. We are all for new methods of cooking; but one needs something to chew on as well.

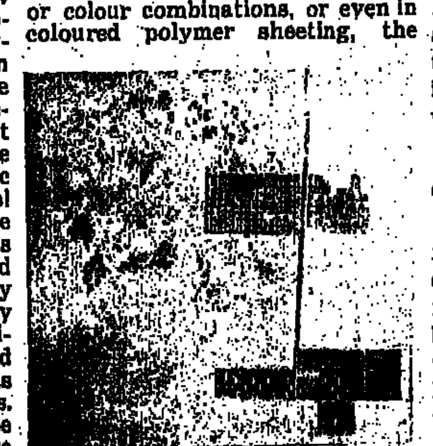
Y. Yardeni



YEHESKIEL YARDENI: Relief sculpture.

THE even more unusual show at the Artists House is by Yeheskiel Yardeni, whose medium is simply draped cloth materials, sometimes combined with planks of wood or sheet plastic. The works are generally conceived as reliefs but some are three-dimensional hangings. The materials (mostly curtaining and sheets) are folded, cut, combined with a mirror or pulled through slats or slots in perpex to form a pattern, with a contrast of "hard" and "soft" materials. The "hard and soft" is also felt in some of the curtain sculptures alone, according to the way the folds are pulled or allowed to "sit."

Some of the resultant forms do not go far beyond good window-dressing in the better European stores. The most effective works are those that combine two different materials and textures. But the very unattractiveness of the curtaining and sheets used mitigates against a joyful reaction. Had many of Yardeni's creations been executed in striking colours or colour combinations, or even in coloured polymer sheeting, the results might have been more appealing. But the whole approach is worth developing and adds something to the list of "art materials" usually seen here. Yardeni was born in Argentina in 1934, came here in 1952, won an ACIF travelling scholarship and taught at St. Martins after studying there. He is at present teaching at the Technion's Faculty of Architecture.



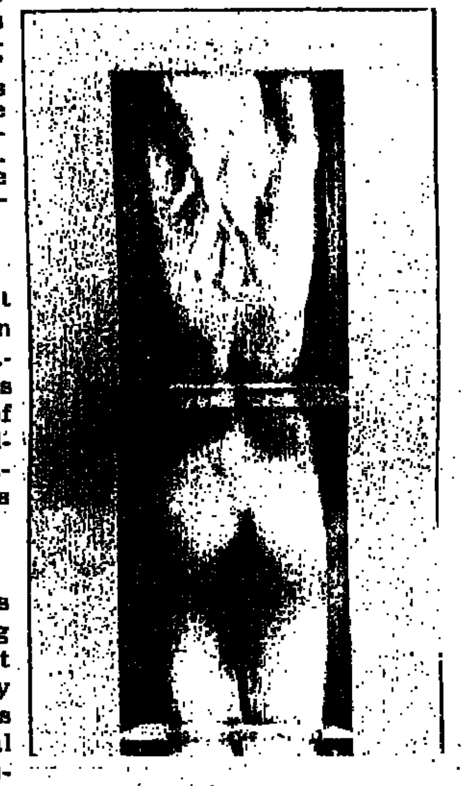
Josef Jacob (mixed media) at the Dugith Gallery, Tel Aviv (see "Gallery Guide" on next page.)

* * *

THE little mezzanine gallery at the Artists House contains an attractive little show of international graphics by some famous names, from the collection of several Jerusalem artists, and entitled "My Choice." All in all, visiting the Artists House this week is very worth while (till Nov. 24).

* * *

THE entrance to the Artists House is back to its charming normal now that the asbestos hut erected by the Bezalel Academy in the neighbouring garden has been torn down, a small but real victory over a little piece of Philistinism, perpetrated, of all institutions, by an art school.



MOSHE PRUPES: (untitled) at the Bar Kochba Gallery (see next page).

Leading Cypriot painter shows his latest works in Tel Aviv

by Reuven Berman

YORKO Skotinos is a young (b. 1937) Cypriot artist who has represented his country in all the important periodic international exhibitions (including an international show in Alexandria, Egypt, in 1968). His work contains a blending of fantasy and controlled expressionism which, in the large paintings, even calls to mind the Mexican mural painters. Skotinos populates his paintings (now on show in Tel Aviv, Lim Gallery, 170 Ben Yehuda) with richly textured sculpture-like or fossilized archaic figures (Minoan, Greek), skeletal shapes, odd stone formation and stars and planets. The paintings succeed in evoking an atmosphere of remembered history combined with design concepts and techniques that belong to our own century.

The larger paintings encompass themes at least as large as the canvases' physical dimensions: great visionary dramas that combine elements of both creation and destruction on a cosmic scale.

That these works are free of pathos, exotic souvenirs and pompous melodrama is a considerable achievement for an artist so conscientiously building on his country's cultural heritage.

In the smaller or "normal" size works the unusual and unusually successful blending of form strength on an abstract plane, with the archaic and expressive overtones, is more pronounced. His "Image of a Reverse Image" features a brownish stony image of a couple on a flat light blue ground. Hovering above it to one side is a circular design or symbol, hermetic as far as I can tell, that casts on the entire work a compelling magnetism and an intimation of meaning that is just beyond conscious comprehension. In another work, his most abstract, he places a hard sharp sculptural form, looking very much like the cross-section of a labyrinth, in contrast with a floating bevy of pastel colours.



YORKO SKOTINOS: "Image of a Double Image," (Lim Gallery.)

هكذا من الأصل

GALLERY GUIDE

JERUSALEM

Israel Museum

Paris and Palestine; Henri Matisse, Prints and Drawings; 12 lithographs by Ceri Richards for Six Poems by Dylan Thomas; 130 Bronze Maquettes by Jacques Lipchitz; Ivan Schwebel: Artist in Studio; Athens—Its Golden Age (Youth Wing);

CECIL — Impressionist heads and landscapes with Jerusalem connotations, in a skilled but sentimental manner, by recent immigrant from France. None of the works make much of a demand on the viewer and seem to have been painted with rather too much ease by the artist. (Engel Gallary) till this week-end. (M.R.)

HELEN LAMBERT — Much travelled artist who has Master's degree in painting from a U.S. university, shows sketchy impressionist oils, mostly decorative formalized representations of flowers and bushes brushed onto white canvas, much of which is left as background. The colour relationships are rather arbitrary and it is difficult to see any more in these large works than a sweet transliteration of nature. (Gallery "M." near Beit Agron) till Nov. 22. (M.R.)

TEL AVIV

TEL AVIV MUSEUM — Drawings, lithographs, woodcuts and sculptures by Kaethe Kollwitz, the eminent German expressionalist at Helena Rubinstein Pavilion. Other continuing exhibitions at the new building on Sderot Shaul Hamelech: Israeli Painting and Sculpture, "Art and Science" (with accompanying films in the small auditorium).

MOSHE PRUPES — Fairly consistently for several years now, Prupes has been combining figures with abstract elements, evolving a personal concept of organic vs. geometric dynamics. As a teacher at the Avni Art Institute his style and his techniques have had a certain influence. He obtains his specific form ideas and compositions by projecting photographs of nudes on three-dimensional shapes of a geometric nature. He draws the resulting configurations on the canvas or paper and, using a tempera medium sprayed on with an air-brush, develops the painting in full colour. Both the figures and the geometric shapes and structures are developed as three-dimensional forms, although the surfaces of the latter are often perfectly flat and "hard-edge" looking. The contrasting figures are soft, sometimes too soft and smooth to be convincingly fleshy. Indeed, the air-brush technique often creates a mild pop art flavour, as though the style of men's magazine illustrations were being referred to. But many of the form contrasts and the quite surrealist ambiguities of these works, in which figures are both contained by some of the rigid forms while folding over the surfaces of others, is intriguing. Particularly interesting are a few works in which the nude form clings to the contours of a given primary shape which at some point actually sprouts a bit of anatomy. (Bar Kochba Gallery, Bar Kochba St.). (R.B.)

HANNA LEVY — The artist feels no compulsion to make clear distinctions between pure abstraction and abstractions of landscapes and figures. She has even done portraits. One of these is included in the show and it attains the rare distinction of being an excellent likeness (I happen to know the model) without being "realistic" in the accepted sense. But, even though her sources in nature are often clear, most of her work can be regarded as abstract. Although her brushwork is on the whole more flexible than before, she still tends generally to apply the paint in strokes that create rectangles of the same general size and this somehow injects a note of heaviness and monotony in works that are otherwise dynamic and even dramatic in composition and dark-light contrasts. I find, however, that the closer the artist moves to drawing with a brush, the higher her achievements. The gouache drawings, for instance, achieve a pinnacle of almost electric energy and balance that is echoed in one or two of the oils that have strands of energy-giving drawn lines through them. It is a new touch, a new freedom, that is improving works that, even before were never less than competent and personal. (Beit Leivik Art Gallery, Dov Hoz St.). (R.B.)

TZIPPORA BONEN — Abstractions and abstracted figures in pleasing colours and balanced compositions that never move beyond a reserved prettiness. The prime reason may be the rounded, oft-repeated non-entity forms. (Chemerinsky Gallery, Gordon St.). (R.B.)

JOSEPH HALEVY — New paintings under the inclusive title "Celebration" by prominent Israeli painter who about three years ago moved from painterly to hard-edge abstractions. (Dvora Schocken Gallery, 30 Mazeret Zion). From Sun.

PAINTERLY ABSTRACTION — First



HANNA LEVY: "Portrait" at Beit Leivik Art Gallery.

show in a year-long series intended to spotlight different orientations and tendencies in Israeli art. This show presents an capsule-size cross-section of the concepts that ruled the local art scene between 1950 and 1965, all founded on the expressive brushstroke. (Artists Pavilion, 9 Alharizi).

JOSEF JACOB — Painted, rippled, torn, stitched cloth sometimes with string ends protruding from the other side prove to be highly aesthetic-prone materials in new works by serious but relatively unknown artist. (Dugith Gallery, Frishman St.).

"ISRAELS" AUTUMN SHOW — Works by ten artists of divergent artistic orientations. (Israels Gallery, 21 Israels).

ARIEH PROSPER — One-man show entitled "Different Paintings." (New Gallery, 32 Reines).

ESTHER YUCHT — Paintings. (220 Gallery, 220 Ben Yehuda). From Nov. 14.

RAFFI SEGEV — Hammered copper reliefs based on East European Jewish folklore. (Beit Shalom Aleichem). From Nov. 14.

AN ISRAELI'S NEW YORK — A confrontation with New York and its contradictions by Israeli photographer Yona Zaloscer. (U.S. Cultural Centre, 71a Hayarkon).

YITZHAK YAMIN — Drawings and tempera paintings of figures. (Bergman Gallery, 97 Ben Yehuda).

AMIRAM TAMARI — Paintings and coloured sculpture. RAMAT GAN (Municipal Museum).

MICHA ULLMAN — Super-subtle prints and drawings in which segments of lyric landscape are strained through hair-thin grids or which change shape simply by having parallelograms superimposed on them. (Mabat Gallery, Gordon St.).

BENJAMIN LEVY — Young Israeli artist who in recent years has exhibited extensively in the U.S., shows figurative etchings in Tel Aviv's only gallery devoted exclusively to graphics. (Graphic Gallery, 21 Gordon).

JULES PERAHIM — Recent fantasy paintings — this time on ceramics — and drawings. ("119" Gallery, 119 Sderot Rothschild).

HAIM (HEINI) GOLDAN — Mosaics, reliefs, functional sculpture and decorative graphics. Show is under the patronage of "AKIM" — Association for Rehabilitation of the Mentally Handicapped. (Beit Bnei Brith, 10 Kaplan).

MARGALIT ZOMER — Abstract texture monotypes, landscape drawings and works in mixed media. PETAH TIKVA (Yad Lebanim Memorial Museum).

JOCHANAN BEN-JACOB — Sculptures in wood by member of Kibbutz Hazorea. (Old Jaffa Art Gallery).

NEW U.S. PRINTS — The emphasis is on new contemporary techniques and there are many. (U.S. Cultural Centre, Hayarkon St.).

LYDIA ZAVADSKY — Ceramic sculptures by sophisticated practitioner. RAMAT AVIV (Ceramics Museum, Ha'aretz Museum Complex).



Lior Roth (Afikim) "Secret Deeds" (oil) at Uri & Rami Museum, Ashdot Ya'acov.

LOTAN — Colourful abstracted scenes and — for the first time — sculptures, that are rough generalizations of figures. OLD JAFFA (Old Jaffa Gallery).

NON-ABSTRACT COLLECTION — Paintings and sculpture by prominent Israeli and French-Jewish artists. (Hadassah Klatchkin Gallery, Frug St.).

WORKS ON PAPER — Selection of paintings, prints and drawings by Israeli artists of diverse artistic denominations but with strong accent on the newer trends. (Gordon Gallery, Gordon St.).

HAIFA

ROSA FEIGE—Pastels, watercolours and oils. (Beit Abba Khoushy).

PINHAS NUSSBAUM — Sculpture "Roots." (Beit Abba Khoushy). Opening Sat. 7 p.m.

"THE SEA" — Paintings and sculpture. In cooperation with the Israel Maritime League. (Beit Chagall). Opening Sat. 11.30 a.m.

ELIAHU SPINRAD — His drawings show progress in a liberal addition of watercolour and, at times, a more plastic composition. (Beit Hagefen). Till November 17.

JAPANESE CERAMICS — The Japanese potters come into their own in items of exquisite daintiness, reminding us of their netsuke and are artistically related to kleinplastic. (Tikotin Museum of Japanese Art).

Caesarea

DAVID SHTANSKY (the late). — Gouaches and oils which, if not entirely original in manner, are most capably handled, especially the gouaches. The latter are either purely abstract or inspired by an abstracted subject. For example, the realist "Boats" takes advantage of the abstract possibilities of the background landscape. Two things are noticeable in Shtansky's gouaches: first, the sculptural cutting away from the outer contours of a central form in order to lighten dead weight ("Papyrus Reeds") and, secondly, a mere hint of realism to supply a powerful rhythm as when the wind bends the dark blue shapes of "Winter." The oils deal with outer space; they are generally smooth and a little impasto heightens minor motifs, e.g. "Moonlight Night" whose marvellous green becomes luminous around the moon, a colour nearly as well treated in "Walls of Jerusalem." For delicate colouration (the artist, in both media, is chiefly a colourist), we have "The Stars in their Courses." The roughly painted oils may be early, for they are not very pleasing. (Modern Art Gallery). Till November 20. (H.)

Ashdot Ya'acov (Meuhad)

ISRAELI ARTISTS, from the Museum's still small but growing collection. First attention is drawn to an oil, "Kindling the Candles," of his familiar old women, by Goldberg, and to a humorous pastel, unrelated to his oils, a nocturne "The Town" from Gutman. Then come a trio of figure studies, a group of nudes by Eliraz; from Schwebel, a mass of colour formalized only by the vigorous central man; and a woodcut "Hassidim" by Eilat, walking as if they were dancing. There are two primitives, both typical of their artists, Haber's "The Rabbi" and the decorative trend of Neroni's "Landscape". The watercolours include two landscapes by Cagan, the 1965 one preferred; Kider-Schwartz's "Six Trees," a "Kineret" of trees standing in the water by Ginsburski, and a strong "Houses" in red, by Moran. The Gat drawings are all well known. (Uri & Rami Museum). Till November 14. (H.)

LIOR ROTH (Afikim) — Sixty oils, executed during the last three years, the largest exhibition one has seen of his work, enabling a deeper appreciation of this artist than was previously possible. For one thing the Picasso realist element recedes considerably and the dominant identification is Chagall, i.e. conceptually since Roth, besides his love for the kibbutz, has retrospective longings for village life in the Eastern European Diaspora. We meet a similar symbolism of birds, goats etc.; the dreamer is usually depicted recumbent; and there is the same ability to abandon himself to unrestrained joy ("A Guest for the Holiday" and "Balance," an acrobat on a wheel). There the comparison ends. Roth is neither an innocent nor does he feign innocence. He understands the darker side of rural existence which, at times, overshadows the pastoral milieu. Those almond shaped faces, bisected by the axis of a long nasal line — they recall Picasso's Iberian phase — are meaningful. A strictly observed formalism is backed by strong medium toned colour in which red is judiciously applied. The resultant composition can often be very fine (again the "Balance," the triangularity of "Man" and for an outstanding combination of imaginativeness and composition," First Letter from Israel"). Obviously such a style is liable to arrive at some sort of decorative leaning, subdued and decorous on account of the medium tonality (particularly "The Mirror" and, what could never be a Chagalesque approach, "The Violinist"). (Uri & Rami Museum). Till December 12. (H.)

T.K.O. against the Minister



THE sound of the timekeeper's bell ending a round is sweet music to a boxer clinging to the ropes while Joe Frazier pounds at his defenceless jaw; the Minister of Justice, Ya'acov Shimshon Shapiro, looked as happy as such a boxer, when moderator Amnon Goldenberg announced regretfully that the "Moked" panel had run out of time. Goldenberg, together with Natan Dunevitch and Michael Shemer, had done a very effective job of cutting the Minister to pieces with left jabs and right hooks.

Actually, the way in which the Motti Friedman Affair has been conducted on high is an example which might well be emulated by all Government departments. There is generally a tendency among Cabinet ministers and highly placed officials to preserve their empires jealously against invasion by others; immigrants, for example, always complain that they are victims of this inter-department rivalry, and that the creation of the Ministry of Immigration, intended to bring competing departments together, has only added a new empire.

But none of this petty spirit has been displayed in the Friedman Affair. Mr. Shapiro made it clear that there was nothing small about him, he was not the least bit jealous of his rights and prerogatives, he was more than prepared to pass the whole thing over to the State Controller. Lesser men might resent the Controller initiating investigations normally ordered by the Minister of Justice, the Attorney-General or the State Attorney, but Mr. Shapiro seemed to see his Ministry as one only remotely involved in the whole business.

By the end of the evening, I for one felt very sorry for Mr. Shapiro, just as one can be sorry for Cassius Clay, as Joe Frazier batters him around, even though one has placed one's bet on the champ. The Minister of Justice is really only on the fringes of the oil mess, and it is rather unfair that the focus of "Moked" fell on him. Perhaps those directly involved will appear on some future occasion before as well-informed and astute a panel as this one was.

* * *

THE "Third Hour" brought us once again "Citizen Kane," hailed in its time as the greatest film ever made; it did not seem to be that good any more, but I could understand why it made such an impact in its day. Orson Welles used all kinds of pioneering photography to make his points.

As a peg for a discussion on freedom of the press and whether its power is being abused, the film, it seemed to me, was hardly suitable, since it did not really investigate the use and abuse of the newspapers by the press baron, except by implication. We heard that Kane — presumably Hearst — (Uri Avneri called him Hearst all the time) had really brought about the war with Spain; but the rights or wrongs involved in his doing so were not investigated. Welles' main aim was to try to find out what made an apparent megalomaniac tick.

Although any relevance the film may have had to the discussion was thus largely coincidental, the debate was very interesting, and at times illuminating. All the newspaper people were on a very good wicket, since at the moment we are seeing the press acting as a watchdog for the public in any number of major issues — the Friedman Affair, the local Mafia, the Mafia imports, the football scandal, there are all too many examples of matters which the press has brought to the light of day. It is abundantly clear that no government anywhere should be allowed to decide what news is fit to print.

Even with regard to security, a more sensitive subject, nobody disputed Schocken's claim that a free press helps defence, and a controlled press mitigates against it, as was proved in World War II. He pointed out correctly that the Nazi press did great harm to morale by its efforts to conceal the truth, while the British press contributed to boosting it. The real weakness in the discussion is that nobody on the panel favours a controlled press, with some minister of information deciding what it is good for us to read, see and hear.

A more difficult theme, touched upon only obliquely, is that of invasion of privacy. Should the press be entitled to publicize the private lives of unimportant people, so as to provide succulent titbits for its readers? The Anti-Defamation Act, discussed on the programme, provides no protection, if the published stories are true.

* * *

PLEASE, please, I will never again say anything mean about the Broadcasting Authority or Television House. My last critical review had hardly appeared in the press when my hitherto trusty Zenith went on the blink, no doubt due to Mafia action. As a result I had to inflict myself on friends for some nights, just as if I were a new immigrant or a tourist. Naturally, I phoned Zenith, and the young lady was furious with me for doing so, and said the repairman was away for the week-end, and only worked mornings anyway, and might drop in to see me in a week's time, provided I had a minimum of IL25 to give him as he reached the door. When he came, he complained that IL25 would not be enough, put some oil on the machine, fixed a screw, and left after working for a few minutes. He grudgingly accepted IL25.

I have since ascertained that there is no reason at all why one should entrust repairs to Zenith, as many firms and individuals can repair Zenith sets quickly and efficiently, with more courtesy and fewer stipulations.

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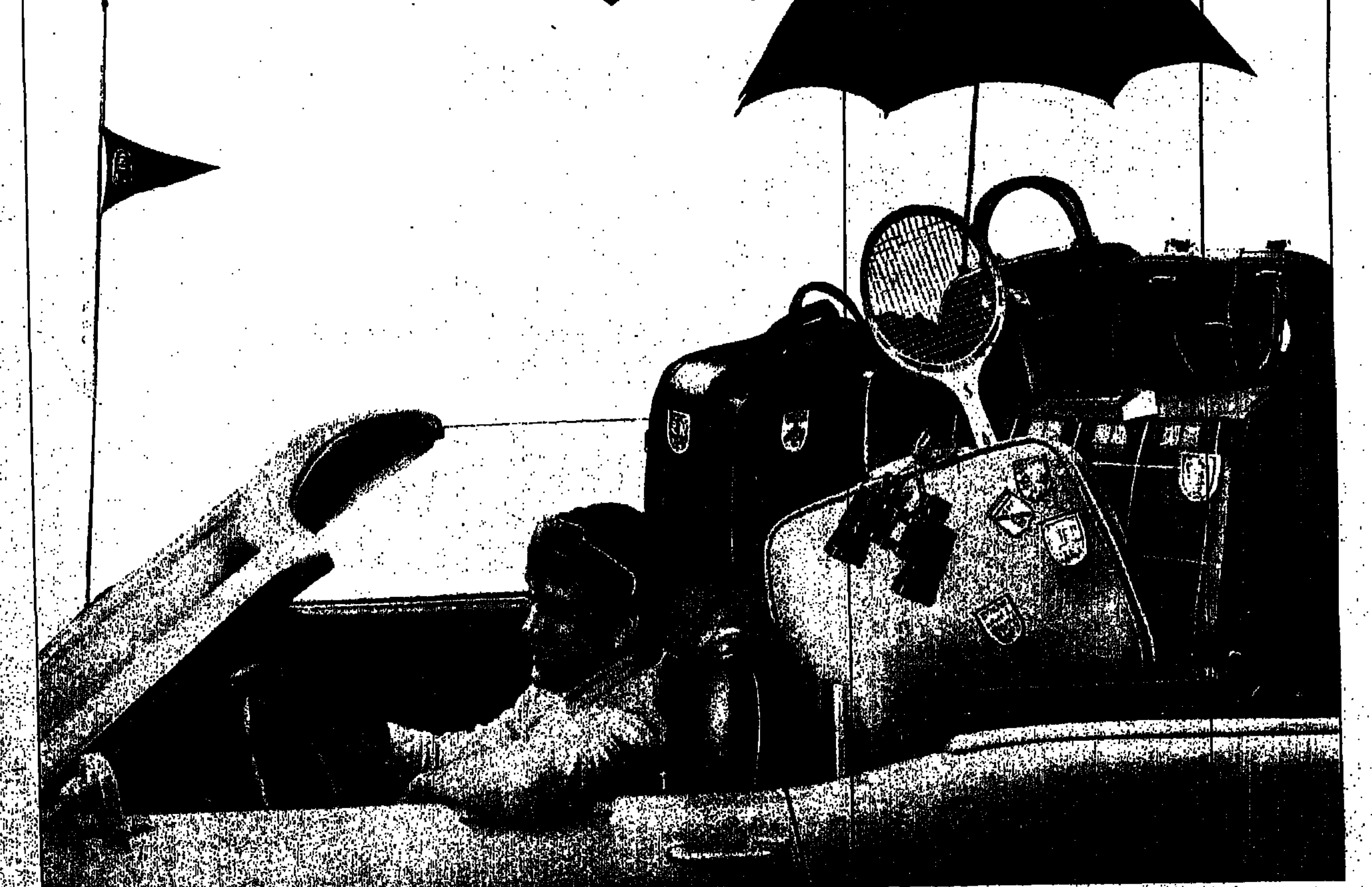
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Above: Capt. Aubrey Silver keeping watch over the Old City from the roof of the Synagogue. At left: the Police Band in 1922, with Capt. Silver in front.



Below: The Band rehearsing at the Police Depot (later U.N. Relief Commission headquarters on Ammunition Hill) with conductor Sgt. Gribov.



50 YEARS OF POLICE MUSIC

by YOHANAN BOEHM

FIFTY years ago this month the first notes of music by a brass band were played in Jerusalem at the rehearsal which started the life of the Palestine Police Band. Its subsequent moves have come full circle now—the Israel Police Band has moved into its old-new quarters at the "Kishle" Police Station, next to the Citadel in the Old City, where weekly Sunday Afternoon Concerts were the highlight of cultural events in Jerusalem in the early 'twenties.

The whole thing started as if by accident. A Jew named Aubrey Silver served in the First World War as a Sergeant-Major in the Royal Fusiliers (the regiment of which the Jewish Battalions were a part). In his off-time he used to play the piano in the Sergeants' Mess, where a fellow sergeant, named Quickley, liked to listen. When, after the war, Quickley became a District Commander in the Palestine Police, he wrote to Silver in England inviting him to come back and organise a Police Band. Silver immediately accepted, returning in 1921 just in time to experience the first Arab riots.

No establishment existed for musicians in the police force—they were recruited as policemen and only then allowed to take up their instruments. For six Palestine pounds, the first musicians were enlisted from kibbutzim and settlements, new immigrants mostly from Russia, and anybody who wanted to come. Common language for a long time was Russian, but musical proficiency was less common.

Silver was not only a practical musician but a good organizer and understood that the interest of high government officials in helping promote musical "ventures" would advance the Band. Every Sunday, at five o'clock, a concert was given on the square next to David's Tower in the Old City. [illegible] and Field-Marshal Lord Plumer, the second High Commissioner for Palestine and Transjordan, attended regularly. Opening with Bellini's Overture to "Norma" in December 1921, the official [illegible] were for a long time to come the only music enjoyed by an ever wider public. The band became so popular that there was hardly any occasion — state or popular — in which it did not occupy a central place. Silver also was among those who organized the Jerusalem Dramatic Society which, between 1925 and 1929, performed nearly all the Gilbert and Sullivan operas, with the Band as theatre orchestra.

One of the odd jobs of the Band was to provide buglers in time of riots; they were attached to senior officers to give warning signals or convey orders — predecessors of the walky-talkie of today. During times of tension, the bandsmen had to put away their instruments and become regular policemen. In 1929, Sgt. Yudelewicz was killed on active duty, and trumpeter Reuben Romann got a few dozen shell fragments lodged in his body (they are still there today). Romann, joining the band in 1924, was playing undeterredly till he was pensioned off in 1969, after 44½ years of duty! He now teaches a few members of the Municipal Youth Band.

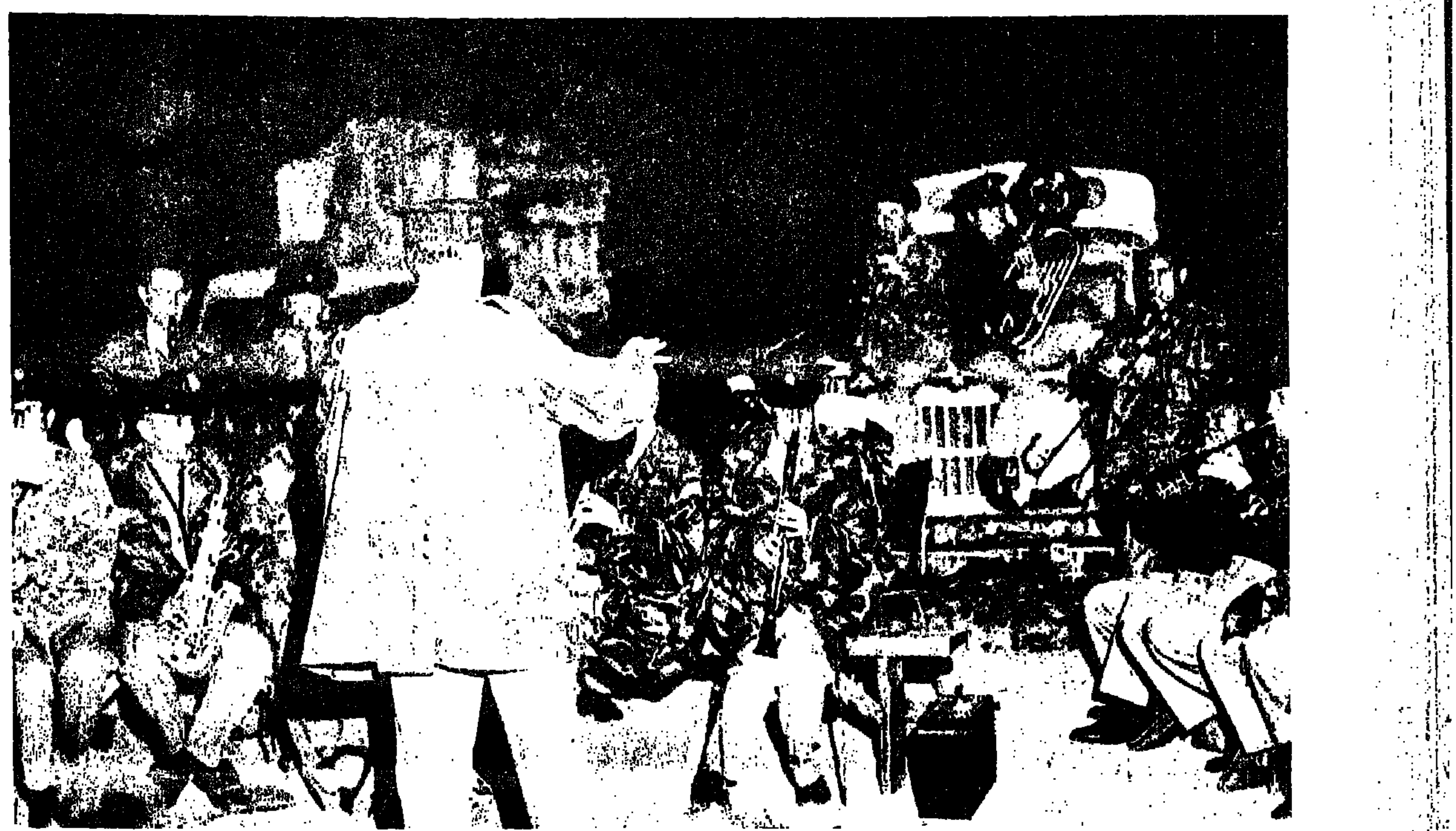
From 1936 till 1939 the bandsmen lived in the Old City, guarding the Jewish Quarter. Captain Silver was one of the very few Jewish officers with the authority to order the opening of fire. He could often be seen on the terrace of the "Tiferet Israel" Synagogue — better known as the "Nissan Beck" Synagogue, which provided a good look-out. This synagogue also had a personal connection with Capt. Silver's family. His wife was the great-great-granddaughter of Israel Beck, who came to Palestine in 1832, bringing with him the first printing press and two hundred families, to Safad. His son later built the famous synagogue in the Old City.

Silver was wounded at the General Post Office while on guard duty, when two bombs exploded. His injuries and the after-effects caused his premature death in December 1944, just a month after his 50th birthday. His lovable personality is still remembered by oldtimers, and the lack of a suitable place or street named for him is deplored. The Band has decided to name their new bandroom in his memory.

Command and direction was then taken over by his band-sergeant, Naftali Gribov, who valiantly tried to keep up the Band's standards till his retirement in 1963. During this period the Band went through a few shattering experiences. January 16, 1948 was its most tragic day. Returning from the Police Depot, the Band was shot up in Sheikh Jarrah, their driver, Haim Zadik, being killed outright. Three others were wounded before they were rescued by a British Police patrol. A former member of the Band, Arieh Fenigstein (son of the band-sergeant) was killed near Notre Dame, fighting in the Hagana forces; Harrison, a father of seven, was killed while on duty at the Russian Compound Police Headquarters (of his seven children, six are active in music).

Arieh Zemanek has been in command of the Bank, since 1963; he originally joined it in 1943 for two years as tuba player, pianist and assistant conductor. He also teaches at the Rubin Academy of Music in the Opera division. His deputy-conductor is Zeev Shleyer, who has played the flute in the Band since 1943. The older members of the Band, with records of 40 years of service and over, are by now pensioned off and the Band is taking on a younger look. At present, there are only 29 bandsmen, so there are still some places for young musicians. The link with the Jerusalem Municipal Youth Orchestra is very close: two alumni of the Youth Orchestra have joined the Police Band, and seven of its players help to develop a new generation of windplayers in the Capital. Among the new members are men who finished their army service as officers; one spent four years in Niger to train young people and bands there; he now is back in line blowing his horn and playing the accordion. The activities of the Police Band are very varied; they spell the Army Band on state occasions, at the President's House, parades and ceremonies at Lod Airport, municipalities and the like; they also play at hospitals, old age homes and give popular concerts all over the country in continuation of the tradition of bringing music to the people.

The Police Bandsmen were among the first to enter the Russian Compound in 1948, and they were the first to play in Bethlehem in 1967 — at the various Christmas festivities — for the Roman Catholic, Protestant, Greek Orthodox and Armenian Festitivities — on the same spot where the Arab Legion Band used to play, in front of the Police Station on Manger Square.



Playing in the field to soldiers of the I.D.F. Below: the band in Bethlehem, at Manger Square, Christmas 1967. Pakad Zemanek conducting.



هكذا من الأصل

Understanding China

How will China conduct herself in the international arena now that she is represented in the United Nations by the Peking Government? Here Dr. MERON MEDZINI, a China expert of the Hebrew University's International Relations Department, discusses six recent books vital, he writes, to an understanding of that ancient nation:

THE TAIPING REBELLION AND THE WESTERN POWERS by S. Y. Teng. Oxford University Press. 458 pp. £5.50.
SELECTED WORKS OF MAO TSE-TUNG. From the authorized (Peking) edition, approved by Mao Tse-tung, abridged by Bruno Shaw. New York, Harper and Row. 434 pp. $2.95.
THE UNITED STATES AND CHINA by John Fairbank. Harvard University Press. 500 pp. $9.95.
CHINA AND RUSSIA: The Great Game by O. Edmund Clubb. Columbia University Press. 578 pp. $12.95.
THE LAND REVOLUTION IN CHINA 1930-1934 by Tso-Liang Hsiao. Seattle, University of Washington Press. 361 pp. $12.50.
MAO'S GREAT REVOLUTION by Robert S. Elegant. London, Weidenfeld and Nicolson, 478 pp. £4.



THE Chinese people constitute about one-quarter to one-fifth of all mankind. And now that the People's Republic of China — or Mainland China — is taking its seat at the United Nations, we shall all need far more knowledge than ever about China and her people, because we shall have to deal with her directly. One should recall, in this connection, that despite Mao Tse-tung's vicious criticism of the U.N. since 1950, five years earlier he welcomed the organization's founding conference in San Francisco, to which he even appointed his representation.

Chinese studies in the world, and even in Israel, have made enormous strides in recent decades. Despite the lack of direct access to documents and, to a very great extent, inability to tour modern China for first-hand observation, many scholars and journalists have been able to gather enough facts to produce first-rate studies dealing with the country and its relations with the outside world. Now that foreigners can again visit China, they will be pleased to know that most of their hypotheses and conclusions are borne out by reality. And now, of course, the main question on everyone's mind is how China will conduct herself in the U.N. arena.

Some clues to earlier Chinese international outlook are contained in a comprehensive study of the Taiping Rebellion, an ethnic movement which attempted to overthrow the last imperial dynasty in China. The rebels started an uprising in southern China in 1850, took Nanking in 1853 and established their capital until they were defeated in 1864. This movement, very ably and thoroughly described by Professor S.Y. Teng of Indiana University, initiated "a century of rebellions and revolutions and marked the beginning of the modern era of Chinese history." Both the Taipings and the Chinese Imperial Government had dealings with the foreign powers, missionaries, merchants, soldiers and adventurers. This experience was not positive. Dr. Teng shows that throughout the rebellion, the Western nations proclaimed neutrality, but in effect they did their best to support the tottering dynasty with which they signed the "unequal treaties" of the 1840s. Since the Taipings had much influence on the future nationalists and even Communist leaders of China — such men as Sun Yat-sen and even Mao Tse-tung — the mistrust and later hatred of the foreigners was an important ingredient in their future nationalist development, and will probably be felt at the U.N.

The author cites some 2,000 articles and books which have been written on this episode. He concentrates on the Taipings' relations with the Western powers, and devotes much space to the influence of the Christian missionaries on the founders of this movement. He attributes the failure of the rebellion to internal rather than external cause: lack of effective leadership, thin ideology, internal splits and corruption, the alienation of the majority of the Confucian scholar-bureaucrats who sided with the Dynasty, even though it was not Chinese but Manchurian in origin. But the West played a role which today would be called intervention in the internal affairs of a country in the midst of a bitter civil war. This may have taught the Chinese something about what Peking now calls the "duplicity and treachery of the West."

* * *

THE Taiping War is mentioned by Mao Tse-tung in an abridged selection of the Chairman's voluminous writings. Mao referred to it as a just struggle, part of the "revolutionary or reform movements which aimed at extricating China from her semicolonial and semifeudal state — all met with serious setbacks." Although Mao came from Hunan and the Taipings from Kwangtung, in south China, he was influenced by them to the extent that he sees the abortive rebellion as part of China's bourgeois-nationalist phase on the road to Communism.

This selection is interesting because it does away with many of the repetitions and redundancies which clutter the original, complete four volume text, while retaining the essence of Mao's thought on the Chinese Communist world revolution for the present and the future. The book contains selections from 1926 to 1949, among them the famous "Report on the Peasant Movement in Hunan," "On Subjectivism," "Individualism," Mao's military strategy, "Contradictions" and "Practice."

Twenty-three years after his accession to power in China, Mao's thought has not lost its vitality. The Sino-Soviet split and the recent Sino-American rapprochement have not blunted some of the tough talk on the world revolution, and the theory of protracted war. Although the latter was refined and extended by Lin Piao, Mao's heir-apparent, Mao's thought remains the guiding spirit. Some U.N. delegates will read with interest the sections on guerrilla warfare, as will leaders of various revolutionary movements:

"Guerrilla warfare does not bring as quick results or as great renown as regular warfare, but a long road tests a horse's strength and a long task proves a man's heart, and in the course of this long and cruel war, guerrilla warfare will demonstrate its immense power..."

Mao's writings are of immense importance not only to China specialists, but to laymen as well. He cannot be accused of springing surprises on the world. His plan for action is contained in his writings. And even though the volume under review covers only the period 1926-1949, it is still a good guide to Mao's mind, philosophy and clearly shows his major contribution to Socialist thought — his theory on the role of the peasant in the revolutionary struggle. This idea was initially rejected by the more orthodox leaders in the Kremlin, who misjudged the China situation and brought about one disaster after another in the course of the 1920s and early 1930s.

* * *

THE mistakes of the Soviets, and above all those of the U.S., in dealing with China, are described by the dean of Chinese studies in the U.S., Prof. John King Fairbank of Harvard. "The United States and China" was originally published in 1948 and became the basic text for all China students. The present revised and enlarged edition also treats of the Vietnam War, and Prof. Fairbank sees U.S. involvement as part of her effort to contain China instead of seeking to come to terms with her. But before dealing with American policy, of which Prof. Fairbank has been a long-standing critic, he devotes much of the book to explaining China, its history, institutions, the nature of its society and dynastic cycles, its political tradition and the impact of Western intrusion. A detailed section is devoted to the Chinese response to the West and its two results — the Nationalist and later the Communist revolutions. In simple English, devoid of the new sociologese jargons, Prof. Fairbank traces the evolution of China over 5,000 years.

Of special importance are his reflections on U.S. policy, which he considers to have been naive, muddled, imperialistic, moralistic, mercenary, characterized by lack of basic understanding of China's problems. Those who sought to explain these problems to the American people in the years following World War II as being not Kremlin plots or State Department treachery were accused by Senator Joseph McCarthy and his followers of being subversive. Prof. Fairbank has the distinction of having been denounced by both American critics and the Peking regime, as well as by the Nationalists on Taiwan, because he championed the cause of freedom and democracy, first on the mainland and later in Taiwan.

This book was published on the eve of the revolutionary change in American attitude to Peking and President Nixon's announcement that he intends to visit to that capital. There is little doubt that much of the renewed thinking was due to Prof. Fairbank's writings and lectures. They have influenced not only his students, but also colleagues, among them Prof. Henry Kissinger, who is seen as the mas-

(Continued on next page)

HEBREW BOOK REVIEW

This journal, published in English twice a year, provides information about current Hebrew literature, including reviews of new Hebrew books and previously unpublished translations of new Hebrew poetry and prose. The HEBREW BOOK REVIEW is meant to enable the reader not versed in Hebrew to keep track of current literary events in Israel.

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BOOKS IN REVIEW

Pages 22-26

Edited by Moshe Kohn

THE GREAT LEAP FORWARD

. . . and an eyewitness account of China's Cultural Revolution and a prognosis for China in the 21st century are discussed by GEORGE LEONOF, who reviews:

SHANGHAI JOURNAL by Neale Hunter. New York, Praeger. 311 pp. including 38 photographs by author. $7.95.

CHINA IN THE YEAR 2001 by Han Suyin. Penguin-Pelican. 254 pp. 30 p.

THE admission of the Chinese People's Republic to the United Nations finally has restored the effective government of the huge country to what its supporters have insisted is its rightful place in the council of nations. All the more significant for the world, then, is an insight of how this government administers its own massive population. The question is all the more intriguing in the light of the Cultural Revolution of five years ago, during which Red Guards ran roughshod not only over ancient Chinese conventions, but also appeared to flout the authority of the Communist leaders themselves.

Neale Hunter, an eyewitness to the events of 1966 and 1967 from their obscure beginnings, believes that the central authorities led by Mao Tse-tung may have at times dangerously loosened the reins of power, but they had never lost their grip on them; that by galvanizing first a section of the students, then the workers, into a popular uprising against bureaucracy and revisionism within the party ranks, they managed to avert a course of events that had, in their view, betrayed the Russian Revolution.

Both Hunter and Han Suyin agree that it was the fact that a political party had instigated the masses against itself and "purged" it not by the action of a ruling clique, but by gradual and often devious means, developing a minority radical movement into a veritable tidal wave of humanity, that swept from office all Mao's major opponents whom it did not succeed in "converting" to his thoughts.

Neale, an Australian teacher of English at the Shanghai Institute of Foreign Languages, had a ringside seat at the most decisive rounds of the Cultural Revolution. Fluent in Chinese, he could make out for himself the course of battle as it was influenced by the major weapon employed — the ubiquitous posters that plastered every wall in the sprawling city of over six million. He was in Shanghai when it all began in 1965, and stayed on till April, 1967, although all studies had been suspended long before, because the Chinese authorities insisted on honouring their commitments to the foreign staff. He was free to wander around, and was frequently visited by his students, who kept him in touch with the latest developments.

Symbol of imperialism

Neale's experience in the Revolution, which swept the length and breadth of the vast country, was limited to Shanghai, but given the limitation of a single locality, there was perhaps no better place from which to follow the Cultural Revolution. Shanghai, China's most populous and most productive city, still stands as a symbol of imperialism — the place whence the foreign powers expanded their influence, and from where the opium trade spread and missionaries and traders penetrated inland along the rivers.

Growing to be the world's fourth largest port in its time, this "Paradise of the Adventurers" had known the abject depths of human degradation, every variety of vice and crime known to humanity. Here business formed unholy alliances with gangsters, and justice made no serious effort to contend with the extraterritorial rights so jealously guarded by foreign powers. Modern industry in China was first established on the soil of Shanghai, where was born the "compradore" class — Chinese businessmen who enriched themselves by collaborating with their foreign counterparts.

Rampant poverty, disease and daily deaths in the gutters existed side by side with fabulous wealth, and the business of making money not only occupied the rich and middle classes, but was generally accepted as the main purpose of life among all levels — and ages — of the population. In this great city, the Communist Party's aim to eliminate capitalism involved no less than a programme to change human nature — and it constituted a superhuman task.

Hunter reports what has been done towards this aim, but does not venture to assess the result up to the time of his departure.

What he tries to show is that the Cultural Revolution was one of the most momentous, most complex and most intriguing developments in modern history. He does not whitewash the excesses, and admits himself to have at times been depressed at the sight of "culprits" facing a mass investigation of thousands of shrieking youths who deny them attorneys, judges or constitutional rights, a justice of emotion that rejected any court of appeal. Yet in retrospect he believes:

"... I probably was closer to unadulterated democracy ... than I will ever be again. The people ran the inquest, and the people got the answers they wanted. As happens in the democratic process everywhere, mass sentiments prevailed over individual opinions, but everyone had felt that he had really participated. The students' bark was worse than their bite, for the only punishment inflicted on the Party Committee members was a few days of kitchen duty."

Hunter left China in 1967 firmly convinced that the country that finally emerges from the Cultural Revolution will be a different country. Indeed, he believes the world itself will never again be the same, and what it will look like in the year 2000 depends a great deal on what is happening in China. He sees that not Asian countries alone, but also at least student elements in France, Germany and the U.S., have been inspired by the Red Guard slogan, "Rebellion is justified," while the Soviet Union has been forced to respond with a nation-wide campaign to Red Guard accusations of revisionism and reversion to capitalist principles.

The West, Hunter writes, never understood the movement. It variously saw a chaotic and even criminal mass movement, a purge, a power struggle, a civil war or just the antics of the "irrational Chinese." A small minority more sympathetic to China termed it a "great leap forward in human consciousness" and the "triumph of a socialist culture."

To a great extent, the Chinese themselves were responsible for the deep gulf of misunderstanding, for the roundabout way in which the movement was launched. It began with a criticism in a Shanghai paper by Mao's disciples of a literary article by the Vice-Mayor of Peking. It had as its ultimate aim the complete overthrow of a powerful segment in the Communist Party, and it planned to achieve this by ultimately forcing into the open the party bureaucrats and "revisionists" — only a year later openly stated to be led by no lesser personages than President Liu Shao-chi and the party Secretary-General, Teng Hsia-ping — by a campaign conducted by the masses themselves. They were to be covertly guided, of course, by Mao's supporters, who were not at the outset in a position openly to denounce the men they accused of leading the country away from socialism.

The circumvention of sparking the struggle in the cultural field deceives both foreign observers and the "revisionists" themselves. Because foreign newsmen and China students could not understand what was happening, they began reporting sensational tidbits of violence, factionalism and disruption.

The origins of the movement also included, partly: the failure of the Great Leap Forward — which prompted recriminations that in the economic field the Party was trying to do far too much too quickly in "communizing" the countryside, resulting by 1962 in near starvation in parts of China; the feud between the "professionals" and "amateurs" in the army — over whether it was to be purely a fighting machine or a major instrument for th achievement of socialism; the Sino-Soviet split — over whether to allow it to grow or patch it up.

Mao's aim was as much moral as political. He sought to involve Chinese society from top to bottom in a war on policies of compromise and expediency, and to do so in what was essentially a non-violent mass struggle. That is not to say that violence was totally avoided, but in Shanghai, Hunter writes, while there were bloodied noses and blackened eyes as emotions mounted, he saw nothing that could be described as a riot in Western terms. So appalled are the Chinese by violence, he says, that black eyes and bloody noses were often the sole factual basis for reports of "murder" and "bloodshed." The Red Guards themselves, whom he calls "the world's most outrageous exaggerators," complained of no more than a dozen deaths through violence — and only two of these were conceded by all factions. It was, for the most part, a "paper war" of posters in which the most unlikely charges were bandied about — often by two rival groups both of whom were convinced they alone were defending Mao's principles.

What it had achieved, however, was to destroy the conception of the party as a monolith, in which each member was beyond criticism by the masses, and to give every section of this vast society the feeling that he or she could publicly voice complaints or criticism with impunity. Unfortunately, Hunter did not remain in China long enough to tell us how Mao's supporters, having ousted the "revisionists," managed to coax this genie back into the bottle. Nevertheless, his account of the Cultural Revolution as he witnessed it is a unique account of a period when an entire culture dropped its "inscrutable" mask.

* * *

HAN Suyin's paperback is a reprint of the book first published in 1967, at a time when the author saw an American and Russian attack on China as inevitable. This aspect makes strange reading at a time when President Nixon is preparing to become the first American Chief of State to visit the country. But it covers an almost identical period of the Cultural Revolution, and while it does not contradict Hunter's conclusions, it delves deeper into some of its causes.

The author goes back into Chinese history to show that long centuries of feudal power, despite the Communist revolution and subsequent socialist education, had not erased a mentality which still attempts a resurgence — in Marxist dress — of a bureaucratism deeply entrenched in the mind, habits and tradition of a whole nation. The Cultural Revolution was but another attempt to uproot the strong stalks of this oligarchic mould of mind and return to the principles that held sway at Chingkang mountain — the first Red base after the movement was almost annihilated by Kuomintang forces — and during the Yenan period.

It is this heritage of the feudal past, when literacy in a land 95 per cent illiterate was translated into supreme power, that led to the explosion of the Cultural Revolution. When the Communists swept to power in 1948, they found they had no cadres to replace Kuomintang officials. Not only in the cities, but in the rural communes as well, leading positions by the hundreds and thousands were given to people who, even if they sympathized with the ideals of the Revolution, were not equipped to understand them fully, let alone implement them. Eventually, they joined the party. It was chiefly against such officials that Mao launched the drive to destroy the invulnerability of party members by insisting that a party card does not immunize its bearer from popular criticism.

The Cultural Revolution, though it forms an informative chapter, is not the main subject of Han Suyin's work. She was born and studied in Peking, subseqeently taking up residence abroad but revisiting China several times both before and after the Communist takeover. The book is the fruit of 11 such visits over a decade, varying from two weeks to three months, during which she had recourse to top sources of information. A recognized non-Marxist authority on China, her account of China's transformation in the light of her past touches the most significant aspects of the country's thinking and everyday activity.

The author's sympathy with Mao Tse-tung is apparent, but her report of his efforts to achieve a socialist transformation without resort to material incentives makes exciting reading. It throws more light on the processes that prompted James Reston, the veteran "New York Times" correspondent, to declare at the conclusion of his recent visit to China that the efforts to change human nature are the most significant aspect of the new China.

These efforts are not original. The Russian Revolution had proclaimed them, too, and fell far short of the mark. Not the least interesting passages in Han Suyin's book are those which set forth her view why the Chinese may hope to succeed where the Russians failed.

MAO'S VICTORY AND LOSS

(Continued from preceding page)

termind of the new American China policy.

* * *

AMONG those who are watching with growing anxiety the evolution of U.S.-Chinese relations are the Soviet leaders. For 300 years Russia has been intimately involved with China, and much of the world's attention has for some years been focused on Sino-Soviet relations. O. Edmund Clubb, who was the last U.S. Consul General in Peking until 1950, tells the story of Russia and China well. A diplomat turned scholar, he has read most of the books and documents available on the subject, and has put together the massive data in a readable and valuable book, whose main contribution is to illuminate the many aspects of Sino-Soviet relations. There are no revelations here, but the known facts are assembled and fresh explanations are offered of some of them.

Concerning the possibility of new power alignments in view of the new, U.S.-Chinese flirtation, Clubb believes that

"as things stand today, it must be anticipated that China and the U.S.S.R. will probably find compelling reasons to sustain a measure of collaborations in Asia — even after three centuries of massive contest."

Clearly, peace is not yet around the corner, for

"Contemporary nationalistic passions could easily flare into a global conflagration. Or messianic world outlooks could lead imperialistically motivated governments, as has happened in the not-distant past, to strike out in an endeavour to impose their will and political patterns — either revolutionary or counter-revolutionary — on Third World peoples caught up in the process of change. Here too, the conflict would tend naturally to become global. Therein lies the danger that the triangle of Sino-Russian-American confrontation in Asia will give birth, at some point, to a world holocaust."

* * *

LEADERS of developing countries may find interest in Prof. Hsiao's study of 117 documents pertaining to the Chinese Communists' land policy in the early 1930s. These documents show the conflicting views which prevailed in the Comintern, and China itself, on the land policy. While some Communist leaders, among them Li Li-san, wished to pursue an independent course, Mao chose not to defy the Comintern and followed its directives by introducing new policies in the Chinese Soviet Republic.

In view of Prof. Hsiao's painstaking exegetical method, his book is definitely for the specialists.

* * *

THE impact of the Great Cultural Revolution is still felt in China, and there are many questions which this apocalyptic event has raised for which we have no answers. There have been many attempts to study this period of turmoil, and one of the more ambitious and brilliant efforts is that of Robert Elegant, for many years the Hong Kong bureau chief of the "Los Angeles Times," fluent in Chinese and one of the leading authorities on modern China. He tries to explain the causes, motivations, evolution and outcome of the Cultural Revolution, in which Mao sought to create a new and perfect China by giving power to the masses. In the end, the Chinese Army took over and restored a functioning system of government, however imperfect. On behalf of his new revolution, Mao destroyed the existing central power in China — that of the government and party — but failed to build an alternative and unleashed new forces that threatened to engulf the country in anarchy.

Elegant is at his best when he shows how Mao both won a victory by shaking up China and lost when the army repudiated his ideals and rejected his vision. Once this happened, the road was cleared for the restoration of ties with the U.S. and for joining the U.N. But China is still living under the shadow of the Cultural Revolution, which was Mao's last try at imposing his will and vision on his apparently unwilling people. He was finally forced to yield power to the generals who, in turn, have asked the bureaucrats, headed by Premier Chou En-lai, formally to take the machinery of government and to deal again with the foreigners.

Is this the last we shall hear of the 77-year-old Mao, the last of the Communist giants? Whatever happens, China is no longer isolated and closed as it was until a year ago, so that continued internal turmoil is bound to have major international repercussions, while continued stability and progress will have calming effects on Asia, the Soviet Union, the U.S. and the entire world.

For an understanding of past, present and future China, all the books under review are important; one, at least, that of Prof. Fairbank, is indispensable.

هكذا من الأصل

Life through art

A MOMENT OF SILENCE by Pierre Janssen. Translated from the Dutch and with an Introduction by William R. Tyler. Photographs by Hans Samson. New York, Atheneum. 58 pp. $4.25.

Reviewd by Karen Gershon

OF the 140,000 Jews living in Holland in 1939, more than 100,000 were killed by the Nazis; the Dutch themselves lost more than a quarter of a million people in Europe and Indonesia during World War II. How can one make these facts of history meaningful to those who were not even alive at that time?

In this book, Pierre Janssen, a Professor of Fine Arts, has assembled photographs of Dutch monuments and a few street scenes, and used a simple commentary as a means of explaining to the young people of the Netherlands what their wartime experiences have meant and still mean to their elders. He himself was a boy of 13 when the war broke out.

It is an approach not only of life through art but of art through life. What do the young people in Rotterdam make of Ossip Zadkine's "Memorial to a destroyed town" *without* the explanation that "the statue is screaming with pain and despair at the calamity from the sky," that the heart is missing from this body because it personifies the destruction of the town? Having been taught how to look at this monument, they will have learned something about looking as well as about their country's history.

'Auntie Riek'

In Winterswijk there is a statue of a woman with a fawn; it is a memorial to Mrs. Kuipers — who organized the Dutch underground groups into a nation-wide movement and was known to thousands during the war as Auntie Riek. It is one of many landmarks symbolizing Dutch resistance — 3,000 resistance fighters were shot by the Germans; more than 23,000 Dutch people were killed or died in German prisons and camps. Pierre Janssen introduces the bronze figure of a defeated fighter with his own memories of "strange people" who sometimes came to his home:

"Men are not born in order to die on a battlefield, or to be shot to death, or murdered, men are born in order to live.

"We who see the memorials live.

"And we think of the people we lost.

"People exactly like ourselves."

Memorials preserve what is past for the present moment so that it remains something we still have to live with; they serve as reminders only to people who know what they stand for and frequently mean most to those who do not even have need of them. With this small, attractive volume, Pierre Janssen has tried to make it impossible for Dutch youngsters to dismiss these monuments as the belongings of their parents' generation, and to accept them as part of their national heritage.

The text has been suitably translated by William R. Tyler, a former U.S. Ambassador to the Netherlands; the photographs by Hans Samson are excellent.



Ossip Zadkine's "Memorial to a destroyed town" in Rotterdam.

Turning hate into love

"I AM concerned with only one thing, the moral and social conditions of my generation," Joyce Carol Oates has said. Born in 1938, this brilliant American writer has now expressed her concern in her National Book Award-winning novel, **them** (London, Gollancz, 508 pp., £2), coupling her talents as a story-teller to shocking material that spans a 30-year period from the later Depression years to the Detroit race riot of 1967.

The world of "them" is a world of violence. It swarms with a whole gallery of sub-culture vagrants and drifters seemingly bent on self-destruction but actually engaged in a gutter battle for existence. In the eyes of these rootless slum dwellers — so aptly stigmatized as "them," and we can almost see the finger of scorn or hatred pointed in their direction — everyone and everything is "crazy," a term they continually employ to epitomize their lot.

To Maureen Wendall, the book's most sensitive, most redeeming character, condemned to 13 months of paralysed stupor in bed after she had been stomped on by her drunken stepfather, "the world can't be lived. No one can live it right. It is out of control, crazy." "them" employs a most interesting device to sustain and substantiate its tale of horror. Maureen was actually a student of Miss Oates' at the University of Detroit night school, and two of the letters she wrote Miss Oates describing her trauma appear as part of the narrative, blending appropriately with the chaotic whirl. Were one to question Miss Oates' fidelity as a writer to the accurate depiction of events in "them," he can reflect on the author's note regarding Maureen's "numerous recollections" to her. Nothing in the novel has been exaggerated, Miss Oates states; if anything, it was been understated, otherwise the reader would not believe the brute actuality.

But where "them" starts out as a tale of people with whom we would have no truck, it ends with our profound involvement with individuals desperately seeking to find their own identity, to come to terms with a harsh, unrelenting world, to turn hate into love. To that extent, "them" is really "us," all of us, albeit shorn of the individual acts of madness and violence that beset the Wendalls.

This novel is a major accomplishment. As a measure of Miss Oates' considerable portfolio of skills, it is an exciting harbinger of what we can expect from her portfolio, previously distinguished by a remarkable first novel, "Expensive People," and by two collections of short stories.

PAUL GOULD

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The writer as solid citizen

By John W. Aldridge

TODAY... we are up against the difficulty that the distance between the knowledge of the writer and the knowledge of the educated reading public has drastically narrowed just because we are all familiar with the central experiences of our time and the standard literary methods for depicting them. Hence, our reaction to a story or poem is more likely to involve recognition of the familiar rather than the excitement of revelation and first discovery. Unless through sheer intelligence and imaginative power a writer can manage to cut through the thick layers of cliché in which so many of our experiences are embedded, our response to him must be one of boredom and *déjà vu*...

The idea of the writer as an exceptional man is uncomfortable, perhaps because so seldom demonstrable, at the present time. Yet it is a measure of just how far we have fallen that in the great period of modernism the idea was not simply taken for granted: it was a movement of such liberating force that from it the movement derived much of its creative confidence and authority...

As the barriers have fallen that formerly separated talent from mediocrity and achievement from publicity, so the old taboos have been erased that once made it daring to write honestly about sex, a criminal offence to publish "Ulysses"... Writers have become not only socially acceptable but positively fashionable. Our benevolent civilization has taken them in, given them security in the middle class and status in the world of show business.

From "The Writer's Dereliction of Solid-Citizen Status" in the September 18 "Saturday Review."

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IF you still remember your adolescent growing pains, you will probably also remember the cure; or if not that, then at least the immense relief stemming in great measure from the discovery that you are not alone in this business; that other people have asked themselves those same tormenting questions about life and death and God; that they have, sometimes, found some sort of an answer, or have survived the fact that there is no answer and have gone beyond. The thing about Pinhas Sadeh is that, with three novels, a book of poems, and all of 42 years behind him, he has never achieved the cure; mentally and emotionally he is still 17. This makes him the idol of Israeli adolescents, and of a few perfectly adult literary critics as well; and variously bores, irritates or appeals to the rest of us. The other point to make about Sadeh is that he does not know where his own powers lie — namely, in accurately observed and detailed description — and that he wastes himself on generalities and pennyworths of life-truths in **NESIAH** נסיעה A Travel Diary (Jerusalem-Tel Aviv, Schocken, 188 pp. with drawings by the author, IL8).

It is these same truths, trotted out with absolute finality, that mark his adolescent thinking. As though writing in a literary and philosophical vacuum, he treats us to pronouncements such as that "death, and how to die, is the greatest, the main, the most urgent question," and "a piece of green land is the most beautiful thing in the world, more beautiful than any palaces and churches." As though no one had discovered it before, he tells us that Time is relative, that "there is absolutely no significance to conceptions about long and short time, a minute or a hundred years, a short or long life. One single moment is enough, if that be the true moment." And as though he were God's personal confident, he tells us that "God only spreaks to us in two words. The one word is Life. The other word is Death. But since, surely, He does not require two words, being able to say all in one single word, it follows that these two are but one." One wonders what makes him so sure: what if God doesn't even need one word, doesn't need words at all, or needs not a word but *the* Word?

Author's Weltschmerz

Other marks of Sadeh's mental adolescence are his *Weltschmerz*, his romantic adoration of Woman, and a certain intellectual simple-mindedness, evident in the following: "I was a bit annoyed, too, because on the way (to a party) I had bought, at a second-hand book stall, a book entitled 'The Proofs of the Existence of the Supernatural,' and curious as I was I managed to take a peep at it during the party, and to realize that the dim-witted author was out to refute these proofs instead of making out a case for them. I had merely wasted three shillings." So he is only prepared to look at arguments that *confirm* his own opinions, is he!

Like all adolescents, Sadeh can be endearingly naive in his cocksureness and boundless self-esteem: "I record this here simply so that it will be recorded that there is a town in the world by name of Macon, and I saw it for a few minutes." He can even be charming, as in his joy over a child asking him to help it across the road, or in his reaction to a street-musician:

"If I knew how to play music I would go everywhere and play... When making music we play before God, and at the same time laugh at him at bit, like David playing before Saul. Because He has condemned us to the fearful and aching riddle of life and death and we — we play."

On the whole, there is more shallow and banal writing in this travel journal — its main stations: Genoa, Paris, London, Barcelona — than in Sadeh's previous books. He is even more liberal here with glib, meaningless use of "big" words like "eternal," "sacred" and "lone," or with dreadly "stunning" contradictions like "It seems to me I never saw anything as flowing, floating, as this heavy stone statue." His scenic description, too, is dull and repetitive, with lots of the seen-through-a-train-window kind of thing like: a house, a church, trees, a man on a bicycle, a lone cow, a woman in a blue dress, washing on a line. Which is a pity in one who is also capable of looking and really seeing: (at the Paris pet market):

"And also cages and coops with **pigeons, parakeets, rabbits, chicken, fish. A short thickset** man wants to buy two hens. The stall-keeper thrusts a hand into the coop. Turmoil. At last he manages to extract the two hens. The rest of them swarm about the hatch that has been closed again. There is something human about it all. Afterwards the hens scatter, go back to their affairs, forget. It was as though the police had picked up and arrested two trespassers on the street, and the crowd, after having seethed and swarmed about a while, had scattered and gone its way."

The same thing happens with what Sadeh tells us of his inner state of being: most of the time we are only informed generally that he is "depressed" or "unhappy," and only once does he manage to tell us a little more specifically how *"when I was 20 I wanted to live and wanted to die; now that I am 40 I do not want to live and do not want to die."*

It is, of course, no use giving advice to Pinhas Sadeh. Adolescents don't listen to advice, but how I wish Sadeh would write us a book in which he did not tell us so much of what he thought, and more of what he saw and — well — felt.

HEBREW BOOKSHELF
by
Miriam Arad

Literature examined by the scientific method

SCRUPULOUS scientific methods applied to such a seeming imponderable as literature always fascinate me anew — the hard facts they come up with are such a far cry from the vague and verbose utterances that make up the vocabulary of teachers of literature and literary reviewers. We see this once more in **HASIFRUT** הסיפרות Quarterly for the Study of Literature, Vol. II, No. 4, edited by Binyamin Hrushovski (Tel Aviv University, 190 pp., English summaries, IL8).

We read a description by Shimon Shur of an experiment trying to determine the communicative function of neologisms. A number of neologisms were picked out of a novel by S. Yizhar, and placed side by side with their more common synonyms (e.g., admut-odem — "redness"). They were then offered to a carefully selected group of guinea-pigs in a multiple-choice questionnaire, along with a list of gradings such as repulsive-attractive, harmonious-clashing, warm-cold, etc. Note that in these grading pairs the first of the two was alternately positive and negative, in order to obviate what scientists so charmingly call the "handwagon effect," i.e., once you begin opting for, say, the first word of the pair you might unconsciously and automatically go on that way.

The article is more interested in the experiment as such — and so is the reader — but its very tentative conclusion shows neologism at least in the given instance, to be a positive stylistic contribution.

Another interesting essay in this issue, by Dr. Hrushovsky, is an exploration of the changes in Hebrew rhyming methods over the last 1,500 years, and their effect on the vocabulary of poets. To give an example of what rhyme does to a poem: if it is easier in Hebrew to rhyme feminine noun-endings, say, a rhyming poet is likely to prefer feminine to masculine nouns. The thing doesn't end there, though, because once the poet has a feminine noun he must use feminine verbs, adjectives, adverbs, etc. as well. Moreover, if the poet wishes his noun at the end of the line for rhyming purposes, he will have to adapt his sentence structure to fit and, in the final analysis, the entire content of his poem will be influenced. What Dr. Hrushovsky does in his article is to show how the changes of rhyming conventions affected Hebrew poetry over the years.

I enjoyed this article also because it gives authoritative backing to my feeling that it is much harder to translate Hebrew poetry into English than the other way round. Dr. Hrushovsky says that rhyming in Hebrew is extremely easy, and shows why, whereas an authority of a different kind, Ogden Nash, once informed us that:

English is a language than which none is sublimer,
But it presents certain difficulties for the rhymer...

One-man theatre quarterly

ISSUE No. 50 of **BAMAH** במה, a theatre quarterly edited by Yisrael Goor (Jerusalem, 192 pp., English synopsis) is a special bumper issue to celebrate the "Jubilee" of this journal, whose editing and production is practically a one-man job — and an immensely dedicated and enthusiastic one man he is. So mazal tov, and more power to him.

The issue covers a wide range of subjects and is full of good things. One of them is the editor's historical survey of theatre in Jerusalem — or rather non-theatre — because Jerusalemites have always had to make do with the imported article, a situation ostensibly to be remedied soon by the Sherover palace.

Yeshayahu Weinberg, who is always good at stating a case clearly and factually, contributes an account of the changing status of our theatre companies, from collectives to national or municipal institutions honourably supported by the public.

This is followed by an interesting symposium on "Education for Theatre" with the participation of both teachers and students, the latter an extremely critical bunch.

Then there is the full text of a savage and oh-so-Albeish play by Aryeh Hein with a *yored* (emigrant from Israel) for anti-hero, to be performed by Habimah in the coming season; and a whimsical confession by Gloria Manor, a director who has changed sides and become a theatre critic.

Animals By Dvora Ben Shaul

The Bushbabies

WHEN Jackie, daughter of a game warden in Kenya, learned that she and her family were leaving Africa forever, her heart was nearly broken. But more than her own problems was the worry about Kamau, her pet lemur, called in Africa a "bushbaby." Although she decided to take the bushbaby to Malaysia with her, she lost his export permit and decided to go ashore for a few moments to release her pet. While she was ashore the ship sailed, and Jackie, clutching Kamau, was alone in the African night.

Determined to take Kamau back to the highlands where he was born, Jackie enlisted the aid of Tembo, an African she had known from infancy, and set out through a nightmare of floods and jungle dangers. To make matters worse, the Kenya police decide that Tembo has kidnapped the girl and orders go out to shoot him on sight.

This is the story told by Jackie's father, William Stevenson, in **THE BUSHBABIES** (Penguin, 223 pp. with 35 illustrations by Victor G. Ambrus, 5s.). It is a fast-moving adventure story to delight the heart of any youngster and the illustrations are a work of art done by one who knows the African bush.

The Marmalade Cat

THE Marmalade Cat is back again in **ORLANDO BUYS A COTTAGE** and **ORLANDO KEEPS A DOG** by Kathleen Hale (London, Jonathan Cape, respectively 32 pp. with 42 colour illustrations by the author and 32 pp. with 44 illustrations, 90 p. each), and a lot of little readers are going to be happy about it. Children like to know if a story really happened or is completely "make-believe," and with Orlando there's never a doubt as the talking, conniving Orlando takes over the life of both his human and his feline family. Whether tooting around the countryside in his car or shopping in the market for a bottle of magic, the Orlando cat family is humorous and enchanting.

In the first book Mr. Cattermole, their human companion, wants to move to a cottage, but the Orlando brood — that is Orlando, Grace and their kittens: tortoiseshell Pansy, snow white Blanche and little black Tinkle — feel that they had best supervise the affair so as to be sure the cottage is suitable from a feline point of view. In conspiracy with Vulcan the horse, they settle the matter to the satisfaction of everyone.

The second story is of the day Orlando decided that his kittens should keep a pet, preferably a dog. The rollicking times that ensue as the Orlando family chooses a pet is fun for everyone, and the poodle that in the end chooses them is a personality in his own right.

Altogether a delightful collection of fantasy for the child of 3-8, with lovely colour illustrations.

The feline oleh

MICKEY מיקי by Eli Netzer (Ramat Gan, Massada. 32 pp. with 12 drawings by Alona Frankel) is a cat that came to Israel with his family. A four-footed oleh with a will of his own, Mickey has most of the absorption problems that beset his human companions, but like his human family he soon overcomes all obstacles and thinks he's a "sabra." The story is delightfully presented and the illustrations are lively and attractive. The children I tried it out on thought it was one of the nicest books they had ever read.

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Poetry: the capture of spoken rhythms and usage

AMERICAN POETRY IN THE TWENTIETH CENTURY by Kenneth Rexroth. New York, Herder and Herder. 180 pp. $5.50.

THE SAN FRANCISCO POETS edited by David Meltzer. New York, Ballantine-Walden Original Paperback. 339 pp. $1.65.

LOOK AT ME NOW AND HERE I AM: Writings and Lectures 1911-1945 by Gertrude Stein. Edited by Patricia Meyerowitz. Introduction by Elizabeth Sprigge. Penguin. 446 pp. 14s.

Reviewed by Curtis Arnson

SINCE moving to California in 1927, when he was 22 years old, Kenneth Rexroth has established himself as an intelligent, much loved poet-translator-guru. The latest product of his prolific pen is this iconoclastic essay tracing the development of American poetry, particularly from Walt Whitman to the present day.

The tone is gossipy as Rexroth chats to us about people whom he has obviously studied and appreciated. He argues new cases in favor of John Greenleaf Whittier and Laura Rider; the latter, now living in Florida, has forbidden the inclusion of her poetry in any anthology and should be republished in toto. Rexroth raises Carl Sandburg in importance, on the basis of his Socialist beginnings, although after World War I he "never recovered from the police reporter's hardboiled sentimentality that mars the works of all the Chicago school who worked for newspapers in his time, from Ben Hecht to... Samuel Putnam." He is ambivalent towards Ezra Pound and virulent against the Southern Agrarian conservatives (Allen Tate, John Crowe Ransom, Robert Penn Warren) who, as he sees it, linked up with the Northern ex-communist reactionaries (who run "Commentary" and "Partisan Review") and attempt to force on the world "Their" Delmore Schwartzes and Elizabeth Bishops while actively hindering such talents as Kenneth Patchen and Allen Ginsberg.

The chapter on Black literature is superficial and is unlikely to please anybody, probably not even Rexroth himself. Although many of the value judgments in the book are debatable, it is an erudite work which should be read by those interested in contemporary poetry, along with the interviews conducted by David Meltzer with six "San Francisco Poets." Rexroth judges poetry largely by whether a poet captures spoken rhythms and usage rather than rely on a stylized pretentiousness. The poets interviewed by poet-balladeer David Meltzer, himself highly renowned, all pass this test. Besides Rexroth, the interviewed are William Everson (Brother Antoninus), Lawrence Ferlinghetti, Lew Welch and Michael McClure, with a page of Richard Brautigan thrown in presumably for the fad value. All these names are connected with the vague "San Francisco Renaissance," which each of the subjects claims began with him but in fact is usually associated with Rexroth and Everson, a former monk who left his order a few years ago. All the poets interviewed are known and all are willing to discuss their work and themselves frankly under Meltzer's sensitive guidance. A selection of poems is included with each interviewee, and there is a full bibliography at the end of the book.

While Rexroth does not particularly care for Gertrude Stein as authoress, feeling that her simplicity is unfeigned and that she in fact had very little depth, almost all the others interviewed by Meltzer credit her as a major influence. All recognize that she was indeed a poetess whose feeling for words is unparalleled. This prevalent attitude has resulted in many recent reprintings of her work, including this paperback reprint of a collection of lectures and writings, with an excellent introduction by her biographer, Elizabeth Sprigge.

The volume includes "Tender Buttons" and the famous Picasso "portrait" along with a few hundred pages of other lectures, portraits, plays and poems and the delightful series of five works on money. This edition, combined with the "Autobiography of Alice B. Toklas," also available in paperback, make a substantial basic Stein collection in the home. But why was Picasso's "Woman in an Armchair" used as cover illustration instead of one of the innumerable paintings of Miss Stein by Picasso or another of their crowd?

Formless chamber writing

KAWABATA Yasunari received the Nobel Prize for Literature in 1968, and "The Sound of the Mountain" is generally agreed to be one of his most important works. It is the story of a year in the life of a family, but more particularly of Ogata Shingo, who married his wife after the death of her already married younger and more beautiful sister whom he loved. Now, at the age of 62 and after more than 30 years of marriage, "so intense (was the) yearning for a person long dead that he wanted to rush into her arms." This unfulfilled passion is the emotional pole round which the novel revolves. Living with Shingo and his wife are his son and daughter-in-law. The son has found no happiness with his wife of two years and is carrying on a stormy affair with another woman. The rejected young wife is drawn to her father-in-law to whom she has become a substitute for the dead woman of his youth. This quartet is joined by Shingo's daughter who has been abandoned by her husband, and her two younger daughters. Shingo has never had any affection for this ugly daughter and her bitterness feeds on the conviction that her father arranged her joyless marriage simply to be rid of her.

Readers who expect novels, particularly those by authors of Nobel Prize stature, to be constructed along large-scale symphonic lines with themes and sub-themes locked in complex interrelations are likely to be puzzled by this apparently formless piece of chamber writing. Some of the hallmarks of major fiction by major artists are conspicuously absent here. There is no extended probing in depth of character, and except for Shingo, the characters are sketched lightly. The social context within which these middle-class Japanese move is only minimally indicated and even this little is of marginal significance. There is no building up to a climax followed by a release from its tensions. Kawabata seems to offer the reader hardly more than a string of vignettes, sometimes of ambiguous meaning held together loosely. It is all very confusing. The East may inscrutable, but what are we to make of such a highly praised novel?

The translator of this book, Edward G. Seidensticker, has provided several clues to understanding the rationale of this work in an essay he wrote several years ago entitled "Strangely Shaped Novels: A Scattering of Examples." A point he emphasized was that the concept of form familiar to the Western reader is not necessarily universal.

"... whereas writers in some traditions have felt compelled to write Aristotelian 'poems' with beginnings, middles, and ends, writers in other traditions, although from time to time coming up with something vaguely Aristotelian, have not thought a departure from Aristotle's notions of unity a grave sin. Writers of the latter sort have seen nothing particularly reprehensible in a poetic sequence which starts in an arbitrary fashion, seems to move by a series of unpredictable jerks, and stops when an arbitrary number of lines has been completed.

"The one notion of the poem might be described... as organic, holding that if the head of the poem, so to speak, is a foot and a half or two feet in circumference and its feet are about a foot long, then the parts in between ought to be distributed proportionally, and the total length of the organism should come to little more than six feet. The other is inorganic. A chain is judged by the soundness of its links, and not by their relation to its overall proportions."

One of the more troublesome features of modern Japanese fiction, Seidensticker went on to point out is the

"tendency of novels not to seem so much like novels as like collections of short stories, and of short stories to seem less like short stories than like collections of vignettes. The transition from one vignette or story may seem haphazard, and the ending quite arbitrary, scarcely any ending at all."

Knowledge of this Japanese poetic canon which underlies Kawabata's prose writing may help the Western reader to gain his bearings as he makes his way through this beautifully modulated novel, and he may even find himself enjoying reading it.

Avraham Altman teaches Japanese language and history in the Hebrew University's Department of Chinese and Japanese Studies.

THE SOUND OF THE MOUNTAIN by Kawabata Yasunari. Translated from the Japanese by Edward G. Seidensticker. London, Secker and Warburg. 276 pp. 45s.

Reviewed by Avraham Altman

Trinidad gained and lost

V.S. NAIPAUL, whose chronicles of his contemporary native Trinidad had kept us laughing and crying by turns for over a decade, proves to be a brilliant — and original — historian, as well as a novelist, in **THE LOSS OF EL DORADO** (N.Y., Knopf, 335 pp. $7.50). This marvellously readable story of Trinidad is also a piece of original research, the result of his discoveries in the archives of the Home and Colonial Offices; and a very different picture it is from the history we learned at school.

The story opens with the coming of the Elizabethan and Spanish adventurers and conquistadors to the mouth of the Orinoco, in search of the riches of El Dorado, "The Golden One" (the name being derived from the legend of the Inca priest who, after being rolled in turpentine and gold dust, dived off a cliff into a ritual lake). The rather Blimpish Elizabethans, after some hilarious landings, returned with useless ore. Sir Walter Raleigh emerges as a bumbling dreamer, timid in the face of reality and only too glad to escape a confrontation with his ambitions and return almost thankfully to the Tower. The Spaniards made for Trinidad; later it was wrested from them, tragi-comically, by the English. The British administration was impersonally cruel beyond belief, culminating in a sensational scandal and trial when the Governor tortured a Mulatto girl. Naipaul's achievement in bringing to life these characters from forgotten documents and letters is not only a history but also an illumination of the hypocrisies of the past. It is one of the most subtle and compassionate histories ever written.

MEIR RONNEN

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Women without plaques

by Susan Bellos

"WE don't go in for plaques, we prefer people," said Mrs. Adolf (Ann) Robison, of the National Council of Jewish Women, earlier this week in Jerusalem. This perhaps is part of the reason why the organization, which has been celebrating 25 years of very important, though not very plaque-producing, service to Israel, remains rather vague to the Israel public.

The Council's only building (admittedly a rather splendid structure) is the Hebrew University High School in Givat Ram. Perhaps the organization's most significant contribution over the years has been a scholarship programme which has enabled over 200 Israelis to do post-graduate training in education and social work in the United States. As a result, the 200 women delegates and their husbands who have been celebrating the anniversary here, have had the very genuine satisfaction of seeing their graduates at work, rather than admiring glass and concrete. Nearly all the graduates, as National Councilwomen proudly point out, now occupy key positions in social welfare or education, either in government or the universities.

However, the scholarship programme, Mrs. Earl Marvin, the Council's President, said in an interview this week, is now "being phased out." This is because there are now many more post-graduate facilities in Israel than there were 25 years ago. The Council now feels that its main contribution to Israel lies in the Centre for Research in Education of the Disadvantaged, which was set up three years ago as a pilot project at the Hebrew University's School of Education, and is directed by Dr. Haim Adler.

Though most research centres of this kind all over the world have been more successful in finding where programmes for disadvantaged pupils have failed, rather than in finding solutions to the problem, the Council has very bravely committed itself to a million dollars' worth of support, which should be paid over the next seven years. The question of near total commitment to the Centre remains controversial. Mrs. Marvin, Mrs. Robison and former National President Mrs. Leonard Weiner, who was made an honorary fellow of the Hebrew University this week, all feel that it will help in getting to grips with perhaps Israel's most urgent social problem, the education of 60 per cent of our elementary school pupils who are designated as disadvantaged. Actually, the Ministry of Education has been trying to come to grips with the problem for some years now with all sorts of large-scale programmes.

Guarded approach

The Ministry of Education has a rather guarded approach to the Centre. Mr. Shraga Adiel, the tough-thinking deputy director-general who is in charge of the Ministry's Pedagogic Secretariat, was hard put to it when he was asked by *The Jerusalem Post* to name a single successful project initiated by the Centre. Some projects, he said, look promising, such as the home intervention programme for preschool youngsters which has been run in Tel Aviv's Hatikva quarter.

It was too soon to measure it as a success, he said, but "there are other more subjective criteria in education, such as feeling. We think the mothers and children concerned feel good." There were other fine pieces of research such as the one conducted by Professor Carl Frankenstein at the Hebrew University High School, "but that would take millions to translate into large-scale action."

The Centre, he believes, will be useful to the Ministry, but "it will be a matter of taking up a project which has been judged feasible by us and the University, and then trying to translate it into action. By that time somebody else will have come up with another piece of research showing us where our first project was all wrong. That's the way education works," he added gaily. The Ministry, he added, which runs its own centre for the disadvantaged which is directed by Mr. Gershon Bergson, has been in close contact from the beginning. However, he would not go so far as to say that they worked "hand-in-hand."

Test things

However, as Mrs. Robison stated, "the beauty of Israel is that you are prepared to take the risk and test things out here." The National Council believes that the Centre "will be great" and that its eventual results may have applicability in the United States and elsewhere. Scholarships will continue to be given, Mrs. Marvin added, if the Centre feels that any of its people would benefit by them.

Another very successful Israel project which the Council has organized has been the Ship-a-Box programme, which sends toys, books and equipment every month to the central offices of the Ministries of Education and Welfare. The programme, which runs very smoothly, provides the bulk of toys and play equipment in Ministry of Welfare childrens' institutions as well as for schools and kindergartens.

The National Council, which started on its career in 1893, has been running serious social intervention programmes in the United States for years. According to Mrs. Weiner, the chief aim of their projects, which include kindergartens, creches and programmes for juvenile delinquents, is to create demonstration models. If the model is successful, the Council then puts pressure on the government to legislate for similar programmes. Areas where the National Council has been applying pressure include abortion, juvenile delinquency, rehabilitation programmes and pre-school education.

First summit

The Council delegates have officially been engaged in what is called a first summit conference which finished Wednesday evening with a dinner with Mrs. Golda Meir at the Knesset.

The conference tried to limit formal discussions on high-sounding topics, and made a serious attempt at getting out to see Israel's social and educational problems. Most of the women, who seemed very reassured that their husbands had come along too, are well-educated their work seriously, are aware that they enjoyed great educational advantages themselves.

Mrs. Marvin has a B.A. in economics from Barnard. Mrs. Robison, who taught French in high school for 14 years, a degree in languages from the University of Maine, and Mrs. Weiner an M.A. in English literature from the University of Michigan. Mrs. Weiner also has direct experience of disadvantaged children as she taught in elementary schools in Detroit for many years. Although they are not a Zionist organization they are passionately pro-Israel.

Cracked the whip

Mrs. Robison, a tiny, fluffy-haired grandmother of sixth-generation Americans, talks like this: "I cracked the whip over my husband so that he could make us enough money ($100,000) to donate a wing to the School of Education." Mrs. Robison is married to a successful textiles man, who is also a musician ("He composed the Tubman March for the President of Liberia"), and she is the mother of a professional musician. However she maintains that "working for the National Council gives me a lot more satisfaction than spending money on capes." (Mrs. Robison started the interview by modelling her new blue crushed velvet cape for me.)

Mrs. Robison, who exudes what Americans call pep, seems to feel that the image of the National Council of Jewish Women is too refined. "I was the first one to get up and speak Yiddish at meetings," she confided. Although the work of the National Council is known to educators and social workers, she pointed out, it's not generally known that many of its members also belong to the U.J.A. and other Zionist organizations. Mrs. Robison, who also speaks fluent Hebrew after four years of classes at the Jewish Theological Seminary, is glad that the organization seems to be becoming more and more Israel oriented. The fact that their first summit conference actually takes place in Israel, all the leaders felt, was of the greatest significance.



POST Reporter Susan Bellos interviews Josephine Weiner (left), Eleanor Marvin (centre), President of the National Council of Jewish Women, and Ann Robinson (right), during the Council's first Summit Conference in Jerusalem this week. (Braun photo)





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AWAY FROM HOME

By HADASSAH BAT HAIM

CABBIE TAKES OVER

TAXI drivers in the U.S. seem, as a group, more intent than anyone on perpetuating the image of the friendly American. Even in New York, where people, unjustly, according to my own observations, are reputedly hostile to strangers, the cabmen give generously of their advice on politics and health and solicit as much as they can by detailed interrogation of these and other matters from their passengers, almost before the car has pulled away from the kerb.

There are no collective taxis here as there are at home and in South America and countries round the Mediterranean. Collective drivers tend to be a bit snobbish. They speak only to their special pals who sit beside them, or others of their guild whom they are pushed up against in traffic jams.

In Istanbul they have been seen to exchange cigarettes, embraces and even blows if the smart-up goes on long enough. Of course it is different in Nihariya where either the children of the drivers went — or go — to school with my children or their wives are in the WIZO and we all meet anyway at weddings and other festivals. There, inquiries about the family are mandatory and if I don't look at the photographs of their grandchildren, they won't show any interest in the progress of mine. But the ineradicable impressions of my upbringing still incline me to the feeling that the only proper communication between passengers and drivers are of destination and fare, so the chummy approach of the taxi men here still faintly surprises me.

Skycap advice

From the airport in St. Louis I am stowed into a cab by a gigantic Skycap who recommends me to go straight home and have a good rest because I sure look all tuckered out. I am touched if not flattered by this injunction and decide to do just that. The theme is taken up at once by the driver who says that travelling is very tiring for a lady of my age (obviously this is not one of my better days) but don't I think that Honolulu is the greatest place ever.

Startled out of the dreamy lethargy that I am beginning to relax into, I concede that it is possibly all that its proponents claim for it but that as I have never been there it would not be pertinent to give my views on it. Not to seem unresponsive I give him a brief resume of my travels so far, the museums, nature reserves, national monuments, parks and other famous sites that I have seen.

Disappointed but tolerant, he informs me that I have missed a great experience and tells me I must certainly repair this omission as soon as the opportunity arises. He personally spent all the war and several post-war years travelling around, with Honolulu as his headquarters and there is nowhere to beat it. There is no continent he hasn't been on and hardly a country where he was not busily arranging stores for American troops.

Israel, he admits reluctantly, was one of the bases he never got to but in spite of that he has many Jewish friends and by an odd coincidence the last three patients of his wife, who is a nurse, were all Jewish people. He has always felt there is an affinity between the Jews and the Irish such as himself.

Somehow he extracts the information from me that the Dimonts are away and insists on standing guard over my luggage while I get the key from over the road. I had been prepared to leave it in the porch for a moment but he gets quite cross about this feckless attitude and warns me that big city life must be taken seriously. He picks up the two days' newspapers, citing their non-cancellation as another example of a too trustful nature — somehow implying in his manner that the Dimonts and I are lumped together in the irresponsible category (birds of a feather and so on).

Reads letter

I will certainly want my suitcase in the bedroom he asserts, marching confidently in there and putting it on the bed. There is a letter to me tacked onto the bookcase with some complicated instructions about the thermostat. He reads the letter out loud, perhaps under the impression that I won't be able to manage the long words, and asks me if I understand it all. Untruthfully I assure him that I do, as I see he is prepared to explain it at length, and probably demonstrate it too. But in my naive way I have already decided that if I am too hot I will open a window, and if it gets chilly I'll put my cardigan on. My driver comments that Hadassah is a nice Jewish name, shows me how to draw the blinds and locates the telephone.

He also leads the way into the kitchen and makes sure I know how to use the cooker. I am half afraid he is going to settle down and make me a nice cup of coffee. I begin to wonder if I have not been too forthcoming with my information as I don't see any way I can get him out if he wants to linger. He is rather small and not very young and it would be undignified to push him.

Suddenly he dives into his pocket and brings out a folder with his picture and a badge which proclaims him to be a Junior G. Man or some such official, and backed up by this authority he couches me in the techniques of locking the doors and makes me promise to do so as soon as he has gone. Unwillingly he accepts my assurances that I am not at all afraid to spend the night alone in the house. His wife wouldn't do it for a king's ransom. This statement has the curious effect of making me feel rather inferior, I can't imagine why. What would he have done if I had said yes. Stayed the night? Take me home? Send a policeman?

Take it easy

He begs me as a personal favour to take it easy for a few days and enjoy our wonderful city as rushing about too furiously is not an activity to be pursued too intensively by people in our age group. At length he takes himself off, still issuing directives.

At the gate he pauses and I wait for some final portentous conclusive precept to be wafted towards me but he is only dredging his memory for some phrase to make a guest from Israel feel at home. Fragments of reported conversation from the families of his wife's patients eventually come to his rescue — "Welcome to St. Louis," he resultantly pronounces *"Zai Gesint!"*

Italian Fortnight in Tel Aviv

Jerusalem Post Reporter

TEL AVIV. — A larger-than-life mock marble statue and colonnade in ancient Roman style form the entrance to the Italian Fortnight pavilion which opens at Shalom Stores today. They are — happily — by no means representative of most of the merchandise to be found on sale in the main, well-designed modern Italian consumer goods.



Larger-than-life statue at entrance to Shalom Stores' Italian Fortnight.

The range this time includes only a very small percentage of the shoddy "souvenir" and gift" items generally to be found in the Stores' overseas products/fairs, the retail pyschology of which is presumably to enable the customer to return home laden with all the package-deal-tour purchases he might have found on a trip to Europe — and without having left Tel Aviv.

Recent rises in both purchase tax and import duties are, inevitably, reflected in the prices of the products. Forestalling queries as to the justification of promoting imported goods under present economic circumstances, Shalom Stores' Assistant General Manager, Asher Rosenbaum, explained to the press earlier this week that the purpose of such Fortnights was twofold. Large department stores abroad frequently hold Israel Weeks and therefore Israeli stores must reciprocate from time to time, both in the interests of good will and two-way traffic of goods. In addition to this, imported merchandise often serves to inspire healthy competition.

The new duties on imported clothing, always high, are by now prohibitive; thus the range of fashions at the Italian Fortnight is limited to a selection of knitwear with the emphasis on brightly striped figure hugging sweaters and "layered look" two-pieces with brief sleeveless jerkins and coordinated polo neck pullovers. The latter sell for IL80 (very similar ones reproduced locally at approximately half the price), while the cheapest knit to be found is a black, white and red striped boucle sweater at IL34.90.

Where Israeli manufacturers cannot compete is of course in the pasta lines, and connoisseurs of Italian specialities will find lasagne *and tagliatella in the food division*, not to mention cannestrini, chiacuecci, penne lisce and just straightforward spaghetti. Ready pizza mix, including dough, sells at IL5.50 a pack, a delicious looking though very tiny jar of antipasto costs IL3.50, while a giant bottle of Rufino chianti is priced at IL126.

The most colourful display is undoubtedly that of plastics where scarlet, orange and olive green predominate in good-looking kitchen storage jars and cutlery trays, folding breakfast-in-bed tables (IL48.50) and an ingeniously shaped, long handled dustpan (IL9.50).

Furniture and leatherwear are among the best-known of Italian products and both, of course, are to be found. The furnishing section includes attractive white-lacquered wood dining sets (IL580 for an extendable table, IL190 per pop pattern upholstered chair), comfortable upholstered settees and slatted wood porch and garden furniture. Upholstered rocking chairs for children come in many colours, costing IL170 each. The selection of leather handbags and shoes is a wide one, including children's shoes (certainly a luxury item at IL59), thigh-high suede boots (around IL200 a pair) and many good-looking bags in both plain leather and multi-coloured leather, suede and snakeskin patchworks.

One item, though, has specific masculine appeal: the Technomoto folding mini scooter, with models priced from IL1,600 to IL1,800.

The Fortnight continues until November 26, the main pavilion being in the second floor exhibition hall with smaller displays of Italian goods in each department of the Store.







A group of Nahal girls with their cookery instructress attending a course sponsored by the Wizo Home Economics Dept. (Camerinel photo)

Still training cooks

Jerusalem Post Reporter

TEL AVIV. — THREE grush per head — per day — was the kibbutz food budget when Wizo first instituted its cookery for housewives and kibbutz cooks courses 40 years ago. The same courses have continued ever since, although today two months of each year are turned over completely to cookery training for Nahal girls.

In the current era of rising prices, the daily army food budget of IL1.75 per head sounds modest, even when compared to that of four decades ago.



To mark Nahal Day, which took place last Tuesday, the Wizo Home Economics Department invited the press to sample a lunch cooked by young Nahal cookery trainees: an impressive menu when considering that the "chefs" had completed just 3 weeks of their month-long course, and many of them had little or no culinary experience prior to that.

Some 60 girls are trained each year, 30 each month divided into two shifts of 15, and the courses are conducted by Wizo in conjunction with Chen:

WIZO SEMINAR

Jerusalem Post Reporter

TEL AVIV. — FOR the seventh consecutive year, Wizo Tel Aviv is currently holding a seminar on the theme of Active Citizenship and Political Consciousness. Taking the form of weekly lectures each Tuesday afternoon for the coming four and a half months, the opening session took place earlier this week at Wizo House where an overflow audience heard a lecture by Haim Zadok, M.K., on the subject "Problems in Foreign and Security Policies."

Starting in a light vein, Mr. Zadok recalled how he had been introduced during a recent Israel Bonds lecture tour in the U.S. with the words, "I can assure you that when Mr. Zadok is through with his speech, you will all be very happy!" On this particular occasion, by the end of Mr. Zadok's lecture, most members of the audience had a far clearer picture of security and foreign policy developments since the Six Day War. Developing the theme of how Israel was carrying out her purposes of maintaining the cease-fire while ensuring maximum military alertness and strength and preparing for a future of peace plus security, he dwelt at considerable length on the background and causes of the current crisis in Israel-U.S. relationships.

On the recent visit to Israel by the four African Heads of State, he said that although it was not clear what, if anything, would come of their mission, certain positive conclusions could already be made. The fact that they had visited both Egypt and Israel, despite Arab opposition, was a sign of official recognition on their part of the equality of the Israeli and Arab standpoints and a confirmation of good bilateral friendly relations between Israel and African states.

None critical

Further lectures in the Wizo seminar will include such subjects as the Israeli education system, Jewish consciousness and original thought, absorption problems, urban and rural planning, the Social Security system, developments in labour relations, comparison between the Arab minority in Israel and other minority groups in the world, religion, politics and women's status in Israel and abroad.

Some 500 Wizo members from 40 branches throughout the country will attend the full seminar course, the purpose of which is to equip them fully for responsible roles within the framework of their local Wizo branches.

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by Catherine Rosenheimer
Jerusalem Post Fashion Reporter

"ISRAEL has fired a shot in the fashion war," proclaimed a recent headline in the British "Daily Mail": it was referring not specifically to the current "pop army" trend, but to the opening of the 6th Israel Fashion Week in London last week where 14 manufacturers presented their Spring-Summer '72 collections to export buyers. The military theme apparently remains a popular journalistic one; another paper, this time the "Guardian," featured an old gimmick, photographing Israeli models complete with Moshe Dayan-style eye patches.

"At the start of the Week," writes Miriam Goren, Israeli pool correspondent for the event, "we were not certain whether we had brought Spring fashions to London, but we had certainly brought Spring weather — and that is already quite something in November".

Weather — that favourite British topic — and military metaphors apart, it seems that the prime purpose of the event, the purely peaceful, strictly commercial motive of increasing export fashion sales to England, may well have been successfully fulfilled.

Two major changes in the event this year are to be found in the organizational aspects and in its location. Planned this year by the Israel Company for Fairs and Exhibitions and managed by Hanna Shabtai-Shavit of the Ministry of Commerce and Industry's Textile Division, a great deal of energies were also invested in it by members of the Anglo-Israel Textile Committee. Committee members, notably Lewis Goodman of Marks and Spencer, Louis Mintz of the vast Selincourt textile complex and Frank Usher ready-to-wear fashion company, spared no efforts in helping to ensure a lively attendance of buyers at the Fashion Week.

Their contacts within the British fashion industry are such that by merely picking up the telephone they can bring the country's leading buyers streaming to the Israel Fashion Week. Each morning, committee members invited their guests to join them for a milk and honey breakfast at the Bloomsbury Hotel, following which they proceeded upstairs to view the fashion collections.

Understanding

It has long been clear to Israeli exporters that "selling on sentiments" is no way to build up an international reputation. Indeed, stressed Louis Mintz, it is often the most Zionist minded buyers who prove the hardest customers, whereas large department stores such as, for example, Harrods, usually prove very understanding when it comes to delays in deliveries or production snags. Mr. Mintz, whose own mammoth concern employs some 7,000 workers, also expressed the opinion that the small producers in the Israeli fashion industry had little future in export and should merge with larger manufacturers.

The decision to hold the London Fashion Week at the more modest Bloomsbury Centre instead of the prestige Mayfair Hotel in the heart of the West End, where it has taken place for the past five years, was not merely a question of cutting down on overheads. The Bloomsbury is also the venue for the British Export Fashion Week, the timing of which coincided with the Israeli event. Thus the Israeli manufacturers benefited from the attendance of scores of overseas buyers visiting the British event — buyers from all over Europe and the U.S. and from as far afield as Portugal, Spain, Malta, Japan, Pakistan, Nairobi, Sudan and Lebanon. Buyers from the latter two countries were to be seen glancing briefly over the Israeli collections — and might well have placed orders were it not for the delivery problems, speculates Miriam Goren.

Another notable feature of the event was the introduction of several menswear ranges for the first time. Selling suitings and suits to Britain is perhaps like bringing coals to Newcastle; Israel Pollack of Polgat, however, was optimistic as to the competitive merits of the new Polgat off-the-peg suits, produced according to Pierre Cardin cuts and featuring lots of blazer jackets this season.

Rainwear for men was shown by Matzkin while a new name on the export fashion scene, Karnex, reportedly took good orders for their hand-finished men's trousers.

Beged Or's menswear

The Beged Or collection also included menswear, this time of course in leather and suede; the biggest innovation in the Beged Or collection was ultra-soft, washable leather, used for shirts, suits and pants as well as outfits combining leather and jacquard knits.

The other ten participating manufacturers: Ero, Hadar Rosen, Ata, L.A.M. (a new knitwear house); Danny Fashions (also new, with a variety of printed dresses), Judith's Creations, Isram, Niba, Rikma and Israel Rosen showed a varied range, formal and informal, covering everything from beachwear and young-style casuals to elegant evening dresses.

During the past few weeks, varying numbers of Israeli fashion producers have attended ready-to-wear fairs in Germany — IGEDO in Dusseldorf — and France — Pret-a-Porter in Paris, winding up with last week's "solo" Israel Fashion Week in London. Miriam Goren, who attended all three events, reports that London was the high spot from most points of view, and generally considered the most successful by the participants. (Final orders will only be confirmed by buyers during the coming weeks, so that sales figures cannot yet be compared.) She attribues this to the fact that on-the-spot cooperation on the part of the Anglo-Israel Textile Committee was far superior in London than in either of the other venues; that the experience of organizing this event over the past five years stands it in good stead and that collections were better than those shown at IGEDO —and far more extensive than those presented in Paris. Finally she gives full credit to the very efficient way in which Hanna Shabtai-Shavit directed all operations

Ambitious target

Israel fashion exports to Great Britain totalled £2,500,000 in 1970, the target for 1975 is an ambitious £8 million. Many members of the Anglo-Israel Textile Committee are of the opinion that there should be twice-yearly Israel Fashion Weeks in the Spring for Autumn and Winter collections. While opinions here are mixed, it is felt that the British market for Autumn and Winter wear is bigger than that for Summer fashions — though possibly even more competitive.

There would seem to be a good many points in favour of such a decision — although the strain of regular globetrotting to the many important fashion events in Europe and the U.S. is a large one for the manufacturers, leaving them little time to attend to all-important business at home in Israel, their hectic schedules divided between plane-hopping and rushing back home for the preparation of new collections.

The next big export fashion event is the annual Fashion Week in Tel Aviv this coming February. Here again, the trend towards internationalization is in evidence: 1972's Fashion Week has been retitled the Mediterranean Week and fashion producers from France, Italy, Greece Persia, Spain, Turkey and Cyprus will be participating alongside their Israeli counterparts.

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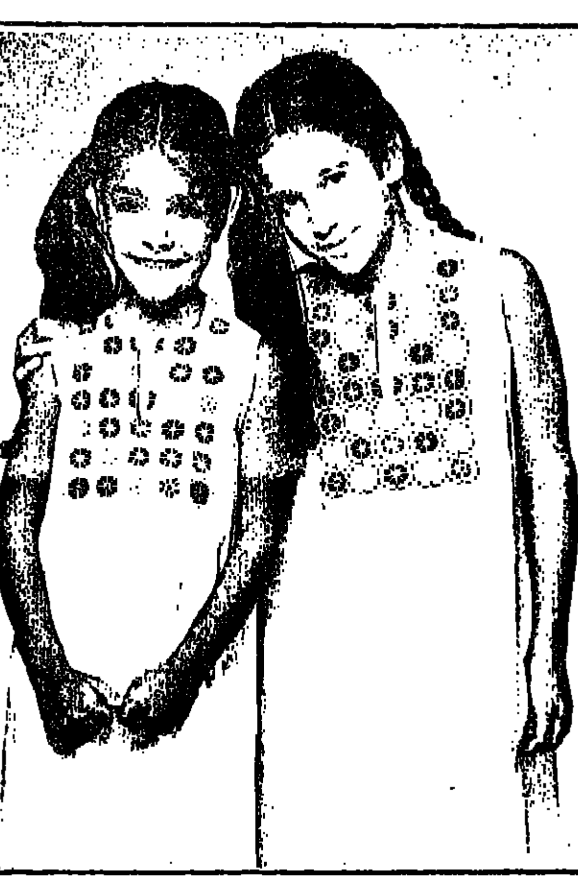
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MASKIT MINI MODELS

Seen here are some of the newest designs from the Maskit children's range: (left) two maxi party dresses designed by Rita Hart with embroidered bib sections in multi-coloured cross-stitch, hand sewn in Gaza and (right) "Burnoose" coat and skirt outfits. Designed by Marie Therese Cogan, these are in all-wool desert cloth edged all around in contrast-colour Bethlehem embroidery.

The children's range also includes hand-crocheted dresses and capes with matching hats and scarves, a variety of capes, gaily striped jumpsuits and safari suits, all in Maskit fabrics, many of them tying up with models in the adult fashion range to make "mother-and-daughter" outfits. The clothes are imaginative and attractive, available in sizes from 1 year to 15. Prices are on the high side.





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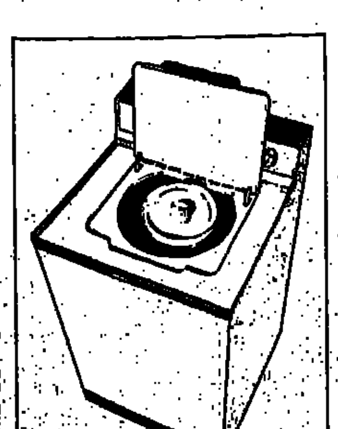
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GALA DE LUXE

Castles in Spain for sale

By Arturo F. Gonzales, Jr.

MADRID (FWF). — AN estimated 6,000 castles, towers and fortresses are due to have "For Sale" signs on them in sunbathed Spain. And some may be had for as little as $3,000 if the buyer looks like the kind of a man who will modernize and rebuild an ancient ruin, and can get the blessing of the authorities.

Whereas most of Spain's "hot money" has poured into vast stretches of Miami Beach-type hotels along the Costa del Sol, quite a bit of smart money has found its way into the castle rebuilding business. "Anybody who was anybody in ancient Spain had a castle," explains Spain's king of the castle trade, Madrid real estate man Jose Manuel Cascajero. "Today, anyone who really wants to make his home a castle can." One who did is 44-year-old Englishman George Wright. He is the proud owner of a 60-room, 17th century fortress at Canena, in Andalucia, which he picked up for under $8,000.

It was a shambles. But Wright convinced the authorities that he had complete restoration in mind. Battling rising damp, dry rot and woodworm, he's converted the almost 400-year-old ruin into an electrified $100,000 show-place.

"The villagers are quite friendly although they are naturally a little curious about the English family living on the castle up on the hill."

Spain is the scene of a burgeoning castle market simply because there are so many of the ruins scattered across the countryside, and because so many of the top families owning them have moved to the cities or left the country. An estimated 10,000 moated and turreted fortresses dot the countryside. Putting a ruin right is no easy task. "The Spanish castle is unique," warns Pedro Benavides, who has worked with the Madrid-based Association of Friends of the Castles. "While the French built their chateaux for comfort, the Spaniard's castillo was built for war." 12-foot-thick walls are pretty tough for a country plumber to take waterpipes through. Trying to ventilate a tower with bowmen's slits as its only openings is an engineering nightmare.

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OVERHEARD

THEY were sitting at the table next to mine in a Tel Aviv cafe: an American tourist in her early 20's and an Israeli of about 40 who spoke a polished English with just enough of an accent to be (from her point of view) romantic.

Girl: You speak French, I bet.

He replied in a flood of French. She tried to answer but her halting, high school French soon gave out. She switched back to English.

She: I really think it's terrible. I hitch-hiked from Netanya to Tel Aviv the other night and both the guys who picked me up got smart.

He tried to sound sympathetic but I think I could read his mind even if she couldn't. In answer to her questions, he "admitted" that he was married and had a child.

She: When is your wife's birthday?

He: In May.

She: So is mine... I really love these sandals even if they are ugly. I must buy another pair. And a dress — I've so much to do today...

He: How long are you here?

She: Two months. I have a B.A. in social work but I can't get a job here because I don't know Hebrew and I can't change my status from tourist to temporary resident or immigrant.

He: Why not?

She: Because then I wouldn't be able to go back to Russia.

He: Russia?

She: When I left the States, I went to Europe, I had no intention of coming here. But when I was in Russia, standing in front of the synagogue in Moscow, someone told me that the only place for Jews is Israel. So I came to Israel.

I did not hear what he said but her reaction gave me a clue.

She: How dare you! And to think you wear a *yarmulke*. *He didn't know the meaning of the last word until she pointed to his skullcap.*

He: Oh, you mean my *kipa*. What of it? There is nothing in Judaism that forbids it.

She: Don't tell me that.

He: Listen, in the Bible men had more than one wife, right? And women on the side, too. Look at King David and Batsheba.

She: But in modern society...

He: I don't care about modern society. I care about religion. If you were married, then it would be forbidden.

She: What would your wife say?

The question, of course, remained unanswered. There was a pause.

She: Well, I really don't have any more time. I told you I have a lot to do today.

She was still continuing in the same vein when they walked off together...

Lea Levavi

MISS COMMON MARKET



With Britain on the verge of joining the Common Market, a girl has to be prepared. Each country of the Six has its own style and its own traditions — so model Marie Louise tried on all the national costumes, each one in turn, just to see which one suited her the best. Of course they all suited her equally. And no girl could be better equipped for the exercise. Not only is she blonde, nineteen and charming, but Marie Louise — whose full name is Marie Louise Nordlund — has no patriotic attachment to any one of the Six. She comes from Sweden, which not only is not a member, but is not making an application to join either. Here we see her from left, as "The jolie Francaise," next in a Beefeaters doublet and on right a barefoot bird from Belgium.

(Photos by Brian Aris, Camera Press London)

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Adv. Aroyo

Curtain-raiser to 1972 "Operation Lifeline" Campaign

JPA KEYMEN'S 100-HOUR FACT FINDING MISSION

The largest Joint Palestine Appeal Mission from Britain ever to visit Israel arrived here last night for a 100-hour tour of the country that will include top-level briefings on Israel's most vital problems at this time. The Mission, numbering about 120 JPA chairmen, key-workers, rabbis and ministers, top donors, and organisers from every part of the country, is a curtain-raiser to the JPA 1972 Campaign, the most intensive to be launched in the U.K.

The Mission is led by senior JPA Vice Chairman Rosser Chinn and includes Vice Chairman Cyril Stein and Trevor Chinn, JPA Director Michael Barzilay and Executive Director Alfred Klein.

As the JPA keymen tour the country and meet the Israeli leaders who know what is done in the world of Jewish fund-raising for Israel, they can hold their heads high. Even while cheques are still arriving at Rex House, JPA headquarters in London's Regent Street, and no final tally has been made of the 1971 Campaign, it is clear that the funds raised by the JPA increased by nearly 100 per cent over the previous



Rosser Chinn
JPA Vice Chairman

year and were at least four times that of 1966.

According to Rosser Chinn, who two weeks ago was also on the "Ambassador's Mission," the first crucial pledges for 1972 "are already well ahead of 1971."

"The 1972 Campaign will be the most dynamic fund-raising effort yet to be held in Britain," Mr. Chinn declared.

"Operation Lifeline" is the name given the 1972 JPA Campaign. It will have the twin emphasis of providing a lifeline to Israel's poor and a lifeline to Soviet Jews who wish to live in Israel, as well as to immigrants from other countries.

"The social services must become the total responsibility of World Jewry. We must narrow the gap between the "haves" and the "have nots" of Israel. Anglo-Jewry will meet its responsibilities in this task," Mr. Chinn declared.

In "Operation Lifeline", Rosser Chinn anticipates an entirely new level of giving from Anglo-Jewry, "and I hope we shall reach the 1967 level of response."

The JPA, the best organised fund raising body in Anglo-Jewry, will in the coming Campaign introduce new methods of operation endeavouring to reach every member of the Jewish community.

YOUNG LEADERSHIP

An extremely positive factor for JPA is the emerging young leadership, an age-group from the mid-twenties to forty. The young leadership is setting its own pattern of operations, and also its level of giving is an example to others. Only yesterday a 30-strong Young Leadership Mission returned to London after a week-long tour that took them from Kuneitra to Kantara and along every one of Israel's borders.

"I can only say that I am proud that my sons are playing a leading role in work for Israel," says Rosser Chinn. Another promising new development is the JPA Women's Division, set up earlier this year, and now preparing for its first big function in London with the participation of Yael Dayan-Sion.

The JPA intends to step up the number of missions to Israel representing different strata of Britain's 450,000 Jews. "The fact that we can meet with Israel's leaders and see for ourselves the problems facing the country makes the greatest impact. It is more effective than any amount of speeches and films," Rosser Chinn said.

The Mission members see both the strength and weaknesses of Israel. They are exposed to a measure of poverty in Israel, visiting slum areas in Tel Aviv and Jerusalem or places like Beit Shean or needy border settlements like Avivim and Dovev. They also meet new immigrants, and visit the health and educational institutions.

The visits to Israel inevitably make fund-raisers and givers alike realise that what has been done by them still falls far short of the needs. It was JPA Chairman Michael Sacher who recently told the press in London that before he left for Israel he thought the JPA had done a fine job of work in its 1971 Campaign, but on his return from Jerusalem realised that it "just was not enough."

"The participation of keyworkers in the present Mission will give the JPA a valuable cadre of field workers. It will give our keymen an unparalleled knowledge of Israel's needs and our responsibilities," Michael Barzilay stated before the Mission set out from London.

Immediately on their return to the U.K. the JPA chairmen and keymen will convene meetings of Trade and District Committees in order to brief them on the most urgent problems and plan their appeal.

GREATER EFFORT URGED

"Anglo-Jewry must realise that an even greater effort in fund-raising for Israel must be made. The partnership between Israel and World Jewry must be strengthened, and British Jews must respond to the challenge," Rosser Chinn said.

The British Board of Deputies has already requested all local charities in Britain to refrain from fund-raising during the period of the "Operation Lifeline" Campaign, until April 30. There will also be a moratorium on fund-raising in Britain by Israeli organisations.

The Campaign will be boosted by the participation of Israeli leaders. Besides their public appearances they undertake specific soliciting of major donors. The art of fund-raising in Britain is at its best in the person-to-person approach. The JPA Chairman has called for the mobilization of Anglo-Jewry's voluntary leadership to personally meet as many contributors as possible.

Fund-raising is mostly a thankless task. The JPA is fortunate in that it has inspired leadership. It is certain to make "Operation Lifeline" an outstanding success.

"Hard Months of Campaigning Ahead"

Message from Michael Sacher, Chairman JPA

A mission to Israel is an important date in the calendar of the JPA Campaign. The 1971 Keymen's Mission is perhaps the most important United Kingdom mission to visit Israel in recent years. The participants represent the hard core of voluntary workers for Israel from all parts of the United Kingdom and we know that their brief visit to the State will provide them with invaluable background for the hard months of campaigning ahead.

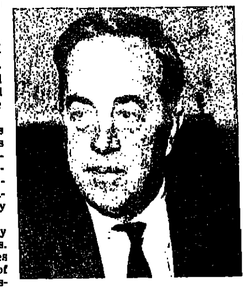
An opportunity to see conditions in Israel and hear from central figures in government, the social services and the Jewish Agency is an essential part of planning for the campaign. I am sure that when these leaders of Anglo-Jewry return home after one hundred hours in Israel they will work with renewed enthusiasm and understanding and play a central role in the task we in Great Britain have accepted — keeping the gates of Israel open for immigration and making the State a better place in which to live.



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Message to the JPA Study Mission
from Louis A. Pincus



On behalf of the Jewish Agency for Israel, I am happy to welcome the JPA Key Workers Study Mission.

You come at a time when Israel's burdens are heavier than ever before in its history, when the people of Israel are being called upon to make even greater sacrifices to meet the needs of the hour.

Your presence here at this time is an expression of concern and solidarity that is precious to us. May your mission be fruitful and provide the fresh knowledge and understanding that will add new strength to your leadership at home.

November 11, 1971



Cyril Stein
JPA Vice Chairman



Trevor Chinn
JPA Vice Chairman



Michael Barzilay
Director of JPA



Alfred Klein
JPA Executive Director

ITINERARY HIGHLIGHTS

While in Israel the Study Mission will visit various institutions, border areas, an Israeli airforce base, and also study the immigration and absorption processes as conducted by the Jewish Agency. The mission will meet with new immigrants, visit the newcomers at an Absorption Centre and get special briefings on the problems of slum clearance and rehabilitation programmes.

Among those with whom they will confer, will be:
Prime Minister — Mrs. Golda Meir
Minister of Finance — Mr. Pinhas Sapir
Minister of Health — Mr. Victor Shemtov
Treasurer of the Jewish Agency — Mr. L. A. Dulzin
Director General of Keren Hayesod United Israel Appeal — Mr. S. J. Kreutner
Executive Vice-Chairman of the United Jewish Appeal — Rabbi Herbert Friedman
and other high-ranking Government and Army officials.

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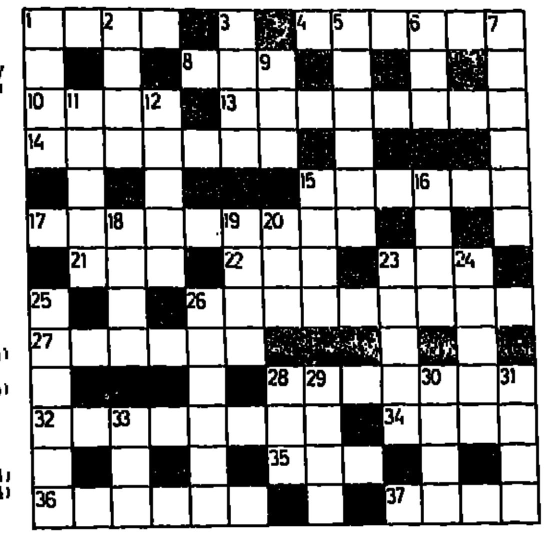
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Use the same diagram for either the Easy or the Cryptic puzzle.



EASY PUZZLE

ACROSS

1 Spill the beans (4)
4 Free (6)
8 Tank (3)
10 Mislay (4)
13 Repress (8)
14 Treat as celebrity (7)
15 Displayed (2, 4)
17 Play (9)
21 Period (3)
22 Sugar coating (3)
23 Globe (3)
26 At one's disposal (9)
27 Caterpillars? (6)
28 Feathers (7)
32 Extinguish (5, 3)
34 Cause (4)
35 Jewel (3)
36 Cleaning cloth (8)
37 Cast off (4)

DOWN

1 Dance assembly (4)
2 As well (4)
3 Planet (4)
5 Eye part (6)
6 Infusion (3)
7 Tendons (6)
9 Golf term (3)
11 Lubricated (6)
12 Diplomat (5)
15 Sign (4)
16 Plant (4)
18 Retreat (4)
19 Mature (4)
20 Expert (3)
23 Desert spring (5)
24 Eyelid movement (5)
25 Shut (6)
26 Specimen (6)
28 Dog (3)
29 Piece of news (4)
30 Swear-word (4)
31 Dispatch (4)
33 Dolt (3)

CRYPTIC PUZZLE

ACROSS

1 They may be in ribbons (4)
4 Very uncongenial surroundings! (6)
8 Height of the storm (3)
10 Those of a poetess in love with a boy? (4)
13 Monk who upset the puritans (8)
14 Flier of flags (7)
15 If Fred's wrong, it will make a change (6)
17 Is it especially suitable for making weapons? (5-4)
21 Bertha Lovejoy's boy (3)
22 Got out of the ground (3)
23 Thanks a lot for the hat (3)
26 One let in free at Stamford Bridge? (9)
27 Pitiable quality (6)
28 Colts? No, fruit (7)
32 Thread producer (8)
34 It shows much art and some lack of taste (4)
35 May be spent in Japan (3)
36 Strength depends on these (8)
37 How to make the tea go round in jug (4)

DOWN

1 He's foolish to get up without changing (4)
2 What to say in stopping someone? (4)
3 Given a start in life (4)
5 When suffering, father's not given an out-and-out embrace (2, 4)
6 Is it inside the violin? (3)
7 Did she marry a Spaniard for the wrong reason? (6)
9 Only horse-play, but it shows some courage (3)
11 Double or not, it's Greek to me (5)
12 Take outside the law (5)
15 Follows guests outside after the party (4)
16 It openly contains fruit (4)
18 Can be made with lashings of timber (4)
19 The days when one is lacking in inspiration? (4)
20 One scored in a series? (2)
23 Food and drink (5)
24 Intended me to be top (5)
25 Resorts to writing in fits and starts (6)
26 Talk to a prisoner with great success (6)
28 Worth buttering up? (3)
29 Last word in the New Testament (4)
30 Drier piece of brown bread (4)
31 No ordinary viewer (4)
33 Somewhat silent fellow (3)

Wednesday's Cryptic Solution

ACROSS.—4, Barber. 7, 4 fast one. 8, A-man-da. 10, Tab-by. 13, Cram(rev.). 14, Aria. 15, Bass. 16, Lap. 17, Carp. 19, Tie-B. 21, No waiting. 23, Flan. 24, Tick. 26, Hal. 27, I'm-AM. 29, East. 32, A-nil. 33, Edgar. 34, Shrugs. 35, Thinning. 36, Pretty.

DOWN.—1, Malta(GC). 2, Rabbi(t). 3, Stay. 4, B-ears. 5, Roam. 6, Endear. 9, Mastic. 11, Arm. 12, Bacon. 13, Capital. 15, BR-a. 16, Leg. 18, (y)Awning. 20, Inked. 21, Nil. 22, Tim. 23, Father(figure). 25, U.S.A. 28, Misty. 30, A-gain. 31, T-rug-s. 32, Aunt. 33, Edna(rev.).

Wednesday's Easy Solution

ACROSS.—4, Tackle. 7, Hangover. 8, Arrive. 10, Morse. 13, Scan. 14, Pale. 15, Apes. 16, Old. 17, Vale. 19, Copy. 21, Dependant. 23, Carp. 24, Colt. 26, Cab. 27, Even. 29, Onus. 32, Fair. 33, Sweet. 34, Cigars. 35, Instruct. 36, Forget.

DOWN.—1, Thump. 2, Snarl. 3, Gone. 4, Trace. 5, Corn. 6, Lovely. 9, Rascal. 11, Oar. 12, Sever. 13, Spencer. 15, Ale. 16, Opt. 18, Appear. 20, On tow. 21, Dab. 22, Don. 23, Casino. 25, Hue. 28, Visit. 30, Negus. 31, State. 32, Fang. 33, Site.

SOLUTIONS TO TODAY'S PUZZLES ON WEDNESDAY

TV TV TV TV TV

FRIDAY

3.00 Jane and the Chimpanzees (repeat). 8.30 Weekly Magazine (1st edition). 9.15 "Vanity Fair" — part 1. 10.00 Friday Evening Programme. 10.50 News. ARABIC: 6.00 Full-length feature film. 8.15 News. INSTRUCTIONAL: 8.15 Arithmetic 7. 9.10 Physics 7. 10.00 Biology 10. 10.25 Citizenship 7. 11.00 Biology 10. 11.25 Page from a Book. 11.38 The Sun Circle (film). 12.00 Interview with Noam Sheriff.

SATURDAY

5.30 Cartoons. 7.30 Hamavdil. 8.00 Weekly Magazine (2nd edition). 8.40 Ironside. 9.30 Mabat Sport. 10.10 News. ARABIC: 6.00 On science, technology and medicine. 6.15 Messages to relatives and friends. 6.30 Entertainment from abroad: Broadway Goes Latin. 7.00 News. 7.10 Forum.

SUNDAY

5.30 Sport for Youth. 5.55 The Magic Carousel. 7.30 Treasure Island: Black Spot (part 2). 8.00 Mabat. 8.30 Documentary: The Hunted Man. 9.20 Israeli Entertainment: The Jazz Giants. 10.00 News. 10.05 Service Broadcast. ARABIC: 6.00 Sami and Susu. 6.30 Damascus Gate. 7.00 News. INSTRUCTIONAL: 8.30 English 5. 9.05 English 9. 9.25 Science 8. 10.00 Algebra 9. 10.25 Science 6. 11.00 Geometry 9. 11.25 Geometry 5. 12.00 English 10. 12.30 Arithmetic 6. 4.30 English 3. 4.18 Science 6. 5.07 For and against. 5.38 Let's Learn English (U.S.I.S.) — Lesson 2, Part 2.

MONDAY

5.30 Dr. Doolittle. 5.51 My friends all over the world. 7.30 "Sorry, I have no time" — cultural film with Sami Molcho. 8.00 Mabat. 8.30 Poetry reading. 8.35 Moked. 9.20 The Saint: The Time To Die. 10.10 News. ARABIC: 6.00 Sport. 6.30 Songs from Arabic films. 6.57 Programme announcements. 7.00 News and the daily events. INSTRUCTIONAL: 8.30 English 5. 9.10 English 6. 10.00 Biology 9. 10.35 Geometry 6. 11.00 Biology 9. 11.25 Arithmetic 7. 12.00 Biology 10. 12.30 Physics 7. 1.35 Technology 9. 4.30 English 9. 4.50 Biology 10. 5.18 English 5. 5.38 Chess for Beginners: Lesson 4. 5.41 Qui a Cassé?

TUESDAY

5.30 "Little Lord Fauntleroy" — part 1. 7.30 Family Affair. 8.00 Mabat. 8.30 Science and Knowledge. 9.20 The Entertainment Broadcasting Service. 9.55 News. 10.00 Service Broadcast. ARABIC: 6.30 Special Ramadhan programme. 7.00 News and the daily events. INSTRUCTIONAL: 8.15 Citizenship 7. 9.05 English 9. 9.35 English 5. 10.25 English 6. 10.45 Kindergartens. 11.00 Algebra 10. 11.25 English 7. 12.00 English 10. 12.30 English 8. 1.35 Arithmetic 7. 2.20 Interview with Noam Sheriff. 2.37 Rembrandt (film).

WEDNESDAY

5.30 A children's nature series: the African Jungles. 7.30 The Valiant Years: The Combat Deepens (part 2). 8.00 Mabat. 8.30 Milk and Honey — documentary — on American students in Jerusalem. 9.00 "The Servant" — full length feature film with Dirk Bogarde, James Fox, Sara Miles, and Rondi Craig. 10.50 News. ARABIC: 6.00 Our Neighbourhood Gang. 6.16 Israel Today. 6.36 Poetry Reading. 6.42 Projector. 6.57 Programme announcements. 7.00 News and the daily events. INSTRUCTIONAL: 8.15 Arithmetic 7. 9.10 English 7. 9.35 English 5. 10.00 Technology 9. 11.00 Biology 9. 11.25 English 8. 12.00 Technical Drawing 9. 1.35 Physics 7. 2.20 Page from a Book. 2.33 The Sun Circle (film). 4.30 Kindergartens. 4.48 A story I loved. 4.50 Arithmetic 7. 5.17 Chess for Beginners (lesson 4). 5.34 Let's Learn English (U.S.I.S.) — Lesson 2, part 3.

THURSDAY

5.30 Rhythm game. 5.50 Short Wavelengths — News for Children. 7.30 Bewitched. 8.00 Mabat. 8.30 Kla'im — art and culture magazine. 9.15 Sport — the match of the week. 10.00 News. ARABIC: 6.00 Cartoons. 6.15 I have a question — a team of experts will reply to viewers on various subjects. 7.00 News and the daily events. INSTRUCTIONAL: 8.15 Arithmetic 6. 9.35 English 9. 10.00 Technical Drawing 9. 10.45 Kindergartens. 11.25 Arithmetic 5. 12.30 Science 6. 1.35 Qui a Cassé 4.30 Algebra 9. 4.18 Technology 9. 5.05 English 10. 5.22 Interview with Dr. Nahum Rakover. 5.40 Qui a Cassé?

ON THE AIR

FIRST PROGRAMME
266, 340.5 and 221 M.

NEWS:—Today: 12.00, 3.00, 3.00, 4.00, 5.00, 6.00, 7.00, 8.00, 9.00, 10.00, 11.00 and 12.00 p.m. Tomorrow: 8.00, 9.00 10.00 and 12.00 a.m.; 1.00, 2.00, 5.00, 6.00, 7.00, 8.00, 10.00, 11.00, and 12.00 p.m.

SECOND PROGRAMME
457 and 423 M.

NEWS: — Today: 6.05, 7.00, 8.00, 9.00 10.00, 11.00 and 12.00 p.m. 1.00, 2.00, 3.00, 4.00, 5.00, 6.00, 9.00, 10.00, 11.00 and 12.00 p.m. Tomorrow: 7.06, 8.00, 9.00, 10.00, 11.00 a.m. 12.00, 1.00, 2.00, 3.00 4.00, 5.00, 6.00, 9.00, 10.00, 11.00, 12.00 and 1.00 a.m.

FIRST PROGRAMME
Today

11.18 a.m. Opening. 11.10 Programmes for Pupils. 11.51 Song and Melody. 12.05 Close Down.

1.58 p.m. Opening. 2.10 Mother and Child. 3.05 "Kabbalat Shabbat." 4.04 Language Corner. 4.30 "Choirs" — The Boys Choir of the Danish Broadcasting Service conducted by Hening Elbirk (recorded on a visit to Israel) — Songs by Danish Composers and Folk Songs. 5.06 Classical Requests Programme: Paganini: Violin Concerto No. 1 in D-major (Eric Friedman with the Chicago Symphony Orchestra conducted by Walter Hendl); Liszt: "Les Preludes" (The Vienna Philharmonic Orchestra conducted by Zubin Mehta). 5.55 Announcements. 6.05 "What will be heard?" — a preview on next week's music programmes — produced by Shlomo Hed. 6.30 Literary Magazine. 7.07 "The Weekly Column." 8.10 Pages, Images and Songs for Shabbat. 8.28 Friday Evening Concert — (Stereo) produced by Alexandra Melamed — The Israel Philharmonic Orchestra at the Salzburg Festival, 1971 — Soloist: Pinchas Zuckerman — Violin; Conductor: Zubin Mehta — Brahms: Violin Concerto in D-major; Mahler: Symphony No. 1. 10.05 "Profile" — Matti Meged's Story (Second programme — (repeat). 10.45 "Musical Miniatures." 11.05 "Repeat Broadcast" — "Buffonists against Classicists" — Paris 1761 — "Le Neveu de Rameau" — Dialogue by Denis Diderot (Yossi Banai as Rameau, Illi Gorlitzki as Diderot) translated and directed by Avi Hanani.

Tomorrow

7.58 a.m. Opening. 8.07 Programme Announcements. 8.15 Morning Concert: Vivaldi: Concerto No. 8 in A-minor, for 2 Solo Violins (The Vienna Opera Chamber Orchestra conducted by Mario Rossi); Handel: Aria from "Alceste." Soloist: Jan Peerce — Tenor); Rameau: Ballet suite (arr. Mottl) (The Hartford Symphony Orchestra conducted by Fritz Mahler); Weber: Concertino in B-flat major for Clarinet (Soloist: Gervaise de Peyer); Ravel: "Alborada del gracioso" (The Chicago Symphony Orchestra conduced by Fritz Reiner). 9.05 World of Science. 9.35 Musical Quiz by Avi Hanani. 0.05 The Weekly Diary. 10.56 Programme Announcements. 11.03 "Curtain Up." 12.05 "Reference" — The British Evacuation. 1.05 Concert — Mozart: Notturno in D-major for four Orchestras, K. 286 (The London Symphony Orchestra conducted by Peter Maag); Bloch: "Shelomo," Rhapsody for Cello and Orchestra (Janos Starker, with the Israel Philharmonic Orchestra conducted by Zubin Mehta); Schumann: "Manfred" Overture op. 115 (Orchestre de la Suisse Romande conducted by Ernest Ansermet). 5.06 p.m. "A Handful of Tunes" — Composers suggest... 5.55 Announcements. 6.05 "Anecdote" — Little Tales on Great Musicians. 6.30 Middle East Magazine. 7.50 Bible Reading, Shmuel I, chaps. 21 and 22. 8.10 "Hamavdil." 8.40 Songs in Yiddish. 9.00 "Music in a Breeze" — a programme produced by Avi Hanani. 10.05 "Radio-story." 10.35 Recital — Zvi Harel — Bach: Suite No. 5 in C-minor for Cello-Solo. 11.05 "Portrait in Sound" Manuel De Falla. 12.05 Close Down.

SECOND PROGRAMME
Today

6.00 a.m. Religious Service. 6.10 Exercises. 6.20 Musical Clock 6.55 Programme Announcements. 7.05 "This Morning." 7.15 Hebrew Songs. 7.55 "Green Light." 8.10 "Good Morning." 8.55 "From A to Z." 9.05 "Good Morning" (cont.). 9.49 The Small Ad. Corner. 10.05 Housewife's Corner. 12.07 Programme for the Worker and the Employer. 12.30 "At Midday" — News and Music. 2.35 Week-end — presented by Yossi Banai. 4.05 "Radioteens." 4.30 "Who's Afraid of Classical Music." 5.04 "With His Own Hands." 6.07 "First Applauses. 6.59 Close Down. 9.05 p.m. Shabbat Shalom — story song and proverb. 10.04 "Musical." 11.05 "My Choire." 2.05 Night Music. 1.05 a.m. Close Down.

Tomorrow

6.58 a.m. Opening. 7.00 Religious Services. 7.18 Hebrew Songs. 7.35 Announcements. 7.40 Hebrew Songs (cont.). 7.55 Today's Programmes. 8.07 Songs and melodies for everybody. 8.55 A. Alon's talk. 9.04 Songs (cont.). 10.05 "Classic and Light." 11.08 "Do-Re — and who Else." 12.05 Miniatures from the Press. 1.05 Stage and Screen. 1.40 Cantoral Programme. 2.10 Where to Go and Light Music. 2.35 "Popular and Liked" 5.04 "Files Talk and Sing." 5.52 Reminiscences from Eretz Yisrael. 6.05 "I am a New Immigrant. 66.25 Sport. 6.59 Close Down. 9.05 p.m. Our Songs. 9.30 Jazz Corner. 10.05 "Radio-Tek." 12.05 Night Music. 1.05 a.m. Close Down.

FOURTH PROGRAMME
443, 407 and 191 M.

Today and Tomorrow: News in English: 7.00 a.m., 1.30 and 8.30 p.m. News in French: 7.15 a.m., 2.00 and 8.45 p.m. Arabic Programme: 5.58-7.00 a.m.; 7.60 0.00 a.m.; 10.58 a.m.-1.30 p.m.; 2.30-8.30 p.m.; 9.00 p.m.-12.15 a.m.

ENGLISH PROGRAMME
(407, 292, 443 and 43 M.
737, 1025, 677, 7189 kHz)

7.00 a.m. News and Israel Press Review. 1.30 p.m. Jerusalem Calling — News and Sound Pictures of Life in Israel. 8.30 Newsdesk—News and Newsreel.

IMMIGRANTS' HOUR

Today: 7.00 p.m. News in Easy Hebrew: "Line and Story." 7.30 Yiddish 8.00 Ladino. 8.15 Mograbi. 7.30 Rumanian. 8.45 Russian. 9.00 Close Down.

Tomorrow: 7.00 p.m. News in Easy Hebrew: "Line and Story." 7.30 Yiddish. 8.00 Ladino. 8.15 Mograbi. 8.30 Rumanian. 8.45 Hungarian. 9.00 Close Down.

ARMY PROGRAMME
216, 225 and 235 M.

Today: 11.00 a.m. Requests Programme. 11.15 From the Foreign Hit Parade. 11.30 Lunchtime Guest. 12.00 News. 12.05 Requests (cont.). 12.30 The Jewish Viewpoint—with Hanna Zemer. 12.35 Requests (cont.). 1.00 News. 1.05 Hebrew Songs — Requests. 1.30 Sports Corner. 1.35 Requests (cont.). 1.55 Announcement for Soldiers. 2.00 News. 2.05 Personal Announcements. 2.10 Close Down.

2.57 p.m. Opening. 3.00 News. 3.05 "Old and Good." 4.00 News. 4.05 Requests from Soldiers. 5.00 News. 5.05 Requests from Soldiers on the Borders. 6.00 News. 6.05 This week in Zahal — weekly magazine. 6.45 Tradition. 7.00 News. 7.05 "Dagesh" — ed. by Nathan Donevitz. 8.00 News. 8.05 With Zeev Berlinsky (repeat programme). 9.00 News. 9.05 Shmuel Shai's Magazine. 10.00 News. 10.05 My Hit Parade with Yossi Yisraeli. 1.00 News. 1.05 Uri Zohar. 12.00 News 12.05 Close Down.

Tomorrow: 11.00 a.m. Opening 11.05 Thirty Plus — Songs. 12.00 News. 12.05 "The Three Cornered Calendar" — with Moshe Timor. 1.00 News. 1.05 Personal Questions. 3.00 News. 2.10 p.m. Close Down.

2.57 p.m. Opening. 3.00 News. 3.05 Curiosities and Melodies. 4.00 News. 4.05 Five Five — radio game. 5.00 News. 5.05 Radio Play. 6.00 News. 6.5 An Hour with Avner Hizkiyahu. 6.45 Anyway. 7.00 News. 7.05 "You Decide Sir" — with Tat-Aluf Amber.8.0 News. 8.05 With One Singer. 9.00 News. 9.05 Two Goals — radio game. 9.30 Music from films and musical shows. 10.00 News. 10.05 Direct Dialling: 11.00 News. 11.05 Direct Dialling (cont.). 11.45 Midnight Story. 12.00 News. 12.05 Close Down.

JERUSALEM CALLING
292, 407 and 443 Metres
(677, 727 and 1025 kHz.)
1.30-2 p.m.
English Programme

FOR SALE UNIQUE
LUXURY 5-ROOM VILLA
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Bread without butter

BRIDGE
By George Levinrew

I call this kind of situation a "Bread and Butter" deal:

N Dlr
E-W vul

```
              Kook
              North
              ♣ 7
              ♡ K 10
              ◇ 10 6 4 3 2
              ♠ A 8 5 4 2
West                        East
♣ A K 10                    ♣ J 8 6 5 3
♡ 8 3 2                     ♡ J 7 5
◇ A Q 9 7 5                 ◇ J
♠ J 3                       ♠ K 10 9 7
              Hed
              South
              ♣ Q 9 5 4
              ♡ A Q 9 6 4
              ◇ K 8
              ♠ Q 6
```

The bidding:

North	*East*	*South*	*West*
P	P	1♡	D
P	1♣	P	P
2♠	P	2♡	All pass

In a Jerusalem duplicate game Hed interpreted his partner's pass of the Double as "more or less promising two hearts" in the hand. They were playing a runout with weakness over a double.

The ♣ K was led and declarer placed most of the outstanding strength in the West hand, otherwise where was the double? The hand did not look promising and the first question was the possibility of a throw in against West.

West decided to attack hearts to lessen the ruffing power in the dummy, and for the second trick led a trump. South won, ruffed a ♣, and noted the drop of the 10 by West who, in all likelihood now had only a singleton Ace.

Hed now shifted to the ♣ Ace and then led a small ♣. East imagined that his partner had three clubs as part of his takeout double, and that South had had a singleton. So he played low allowing the Q to win! Hearts were pulled, a ♠ was played to West's K who perforce had to lead diamonds. So Hed made 10 tricks, the ♠, Q, 5 hearts and a ♠ ruff, the ◇K and 2 clubs. 170 points. Surely a top?

But no! At other tables East-West were competitive, reached too high contracts for a score of minus 200 points. It was indeed for our declarer Bread without Butter.

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هكذا من الأصل

WHAT'S ON

Plant a Tree in Israel
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Free tours for planters to the Hills of Judea leave every Monday and Wednesday from Jerusalem and every Tuesday from Tel Aviv. For details and registration please call Visitors Department, Keren Kayemet Leisrael (Jewish National Fund): in Jerusalem — Rehov King George, corner Rehov Keren Kayemet. Tel. 39281/ in Tel Aviv — 96 Rehov Hayarkon, opp. Dan Hotel, Tel. 234449.

— ALL WEEK IN JERUSALEM —

• Israel Museum: —
Sun., Mon., Wed., Thurs., 10 a.m.-6 p.m.; Tues., Shrine of the Book, 10 a.m.-10 p.m.; Tues., Museum, 4 p.m.-10 p.m.; Fri., Sat., 10 a.m.-3 p.m.
• Conducted Tours: —

HADASSAH TOURS

1) Morning Tour (except Saturdays and Holidays) of all Hadassah projects in Jerusalem starts at 8.30 a.m. from Straus Health Centre, 24 Rehov Straus, IL2.40 or $3 per person towards transportation and refreshments.

2) Medical Centre Only, includes visit to Chagall windows, exclusive Audio-Visual Presentation of the "Hadassah Story" at 8.30 a.m., 11 a.m., 12.15 p.m. and 3 p.m., Kennedy Tourist and Information Centre, Medical Centre. No charge. Bus 19 and 27. For further information Tel. 36383, Jerusalem.

Boys Town Jerusalem — (Kiryat Noar), Bayit Vegan. Daily tours (except Shabbat). Tel. 32218.

Hebrew University, Conducted tours in English weekdays at 9 and 11 a.m., starting from the lobby of the Administration Building and at 8.30 a.m. from the Truman Research Institute at the Mount Scopus campus.
Tourists and visitors come and see the General Israel Orphans' Home of Girls, Jerusalem, and its manifold activities and impressive modern building. Free guided tours weekdays between 10-4. Bus No. 6, Kiryat Moshe. Tel. 23424.

• New Israel Films: —
Latest Israel films screened weekdays at 12 noon at Keren Hayesod Hall, Jewish Agency Building, Jerusalem. Admission free.

Jerusalem Biblical Zoo, Schneller Wood. Romema. Tel. 36526. 9.30 a.m.-8.30 p.m. "A Stone in David's Tower" — Sound and Light show in Jerusalem. Text: Yehuda Haezrahi. Directed by Pierre Arnaud and Arnon Adar. Music: Noam Sheriff. Every evening except Friday and eve of holidays in the Citadel (David's Tower) near Jaffa Gate. 7.30 p.m. in Hebrew; 8.45 p.m. in English; 10 p.m. added show in English on Mon., Tues., Wed., and Sat. evenings; 10 a.m. in French, on Sun. and Thurs. evenings only. Tickets: Jerusalem agencies and Citadel evening box office. Please come dressed warmly.

Special Synagogue Tour, Egged Tours office, Central Bus Station, 2 p.m., Friday.

Traditional Synagogue Tour, United Tours office, King David Hotel Annex, 2 p.m.

Oneg Shabbat Weekly Portion, Community Singing (in English) Hechal Shlomo, 9 p.m. (admission free).

Herzlia Art Gallery Exhibition of Nude Drawings by Yitzhak Greenfield, till Nov. 29. Sun. — Thurs. 9-1, 4-7, Fri. 9-2. 3 Rehov Hahavatselet, 2nd floor. Tel. 232131.

— TEL AVIV —

THE TEL AVIV MUSEUM, Sderot Shaul Hamelech NEW EXHIBITIONS: Post-Cubism, Surrealism and Abstract Art (from the S. and T. Ulman collection. Weizmann Institute, Rehovot and the Museum collections) — Zacks Hall. Impressionism, Expressionism, and Ecole de Paris (from the Museum Collections) — Jaglom Hall. OTHER EXHIBITIONS: Israeli painting and sculpture — Meyerhoff Hall: Art and Science from the Museum Collections — Haft Hall; Films on "Art and Science," at the Molly Kaufman lecture hall, 11 a.m. and 5 p.m. Visiting Hours: Sun., Mon., Wed., Thurs., 10-1, 4-8; Tues. 10-1, 4-10, Sat. 7-11 p.m. Free Guided Tours (English) at 11 a.m.

Helena Rubinstein Pavilion 6 Rehov Tarsat. New exhibition, Mordechai Levanon 1901-1968; hours: 10-1, 4-7; Fri., 10-1; Sat., 7-11 p.m.

Museum Ha'aretz: Ramat Aviv, (1) Glass Museum: (2) Kadman Numismatic Museum: (3) Ceramics Museum: (4) Museum of Bibography and Folklore: (5) Museum of Science and Technology: (6) Tel Qasile Excavation. Wed. — 10 a.m.-8 p.m., Sun., Mon., Tues., Thurs. 10 a.m.-5 p.m.; Fri., 10 a.m.-1 p.m.

26 Rehov Bialik: (7) Museum for the History of Tel Aviv: (8) Alphabet Museum; Sun. through Thurs. — 9 a.m.-5 p.m. Fri. — 9 a.m.-1 p.m. Sat. — closed.

16 Mifraix Shlomo, Yafo: (9) Museum of Antiquities of Tel Aviv-Yafo: Sun., Mon., Tues. 10 a.m.-5 p.m., Fri. 10 a.m.-1 p.m.

• Conducted Tours: —
• Tel Aviv University
Free conducted tours in English, of RAMAT AVIV CAMPUS daily except Saturday. Assembly point at University — 10.30 a.m. Public Relations Dept. — Transportation — by public buses 25, 26, 76, 86. Free transportation on Mondays and Wednesdays — from hotels: 9.40 a.m.—Tadmor, Sharon, Accadia, Validor. 10 a.m. — Sheraton, Hilton, Ramat Aviv. Remez, Astor, Dan, Park, Deborah, Adiv, Ami Shalom, Basel. For further details, Tel. 416111, Public Relations Dept.
Bar-Ilan University; daily for free transportation please call public relations. Tel. 757461.

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ORT ISRAEL; for visits, please contact: ORT Tel Aviv, Tel. 762391/3; ORT Jerusalem, Tel. 323675; ORT Haifa, Tel. 84427; ORT Netanya, Tel. 2992.
National Religious Women's Organizations: Mizrahi and Hapoel Hamizrahi Women in Israel, 166 Ibn Gvirol, Tel Aviv. Call — Tel Aviv, 444151, 738912; Jerusalem, 30635, 36522.

Moetset Hapoalot — Pioneer Women: Courtesy tours Sunday through Thursday 9 a.m., Tel Aviv, Histadrut Bldg., 93 Rehov Arlozorov, Tel. 241111; Jerusalem, Beit Bilsheva, 9 Rehov Eliezer Hamodai, Katamon, Tel. 31816; Haifa, Community Centre, 14 Rehov Zahal, Kiryat Eliezer, Tel. 523554.

Mizrahi Women's Organizations of America and Canada, 16-18 Rehov Duv Hos, Tel Aviv, call Tel. 250187, 243106; Jerusalem, 23546, 521506, 27456 (answering service) Haifa, 61523; Beersheba, 3171. Wize Club, 116 Rehov Hayarkon, Tel. 232939, 3 a.m.-1 p.m. Hadassah Club, 80 Rehov Hayarkon, Tel. 56039.

Women's League for Israel, 37 King George, Tel Aviv. Conducted tours of the Homes please call: Tel Aviv — 249189; Jerusalem — 39840; Haifa — 88776; Netanya — 23584.

— HAIFA —

• Exhibitions: —
Artists House, 24 U.N.O. Ave. "The Sea" exhibition. Open daily, 10 a.m.-1 p.m. 4-7 p.m. except Fri., Sat., 10-2.
Hadassah Club, Youth Aliya office, 209 Rehov Hanegidim, Tel. 63464, 64976. Goldman Art Gallery, 93 Sderot Hanassi, "50 Years of Creation." One-man show by Reuven Rubin, last week. Open daily 10-1, 4-7, 8-10; Sat., 8-9.30.

— REHOVOT —

Weizmann Institute of Science, conducted tours, Sun. to Thurs 11 a.m. and 2.30 p.m.; Fri., 10.30 a.m. only; starting from the lobby of the Charles Clore International House.

— SATURDAY JERUSALEM —

Organ Music by Philip Rogey every Saturday at 11.30 a.m. Y.M.C.A. Auditorium. Public welcome.
Melave Malka, 8.30 p.m. at Hechal Shlomo, 58 Rehov King George.
An Evening of Israel Folklore, singing and dance along — at 9 p.m. at the I.C.C.Y., 12a Rehov Emek Refaim.

BROADWAY HOUSE HOTEL

39/40 Dorset Sq., London N.W.1 (near Baker St. Station)
— Your Home in London —
Room with breakfast £2.50 per day
Family room from £2.-
per person per night.
Viennese cooking

Proprietor:
FRIEDRICH PICHLER
(formerly Vienna)

The Israel National Opera

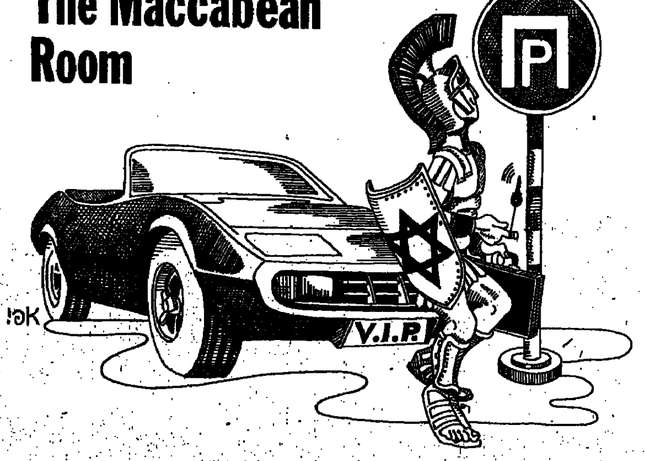
THE GIPSY BARON

Saturday, November 13

THE JERUSALEM MUNICIPALITY, Cultural Department, and THE BRITISH COUNCIL announce the postponement of the programme VICTORY IN THE WESTERN DESERT

to be held at Beit Ha'am, Jerusalem, from Monday, Nov 15, to Tuesday, Nov. 23, 1971, 8.30 p.m.

Park Easy—Dine Well—
At Sheraton's V.I.P. Grill—
The Maccabean Room



The Maccabean Grill Room is one of the most luxurious restaurants in Tel Aviv. Located in the Sheraton-Tel Aviv Hotel, where the guest parking lot is now open once again. It serves some of the finest food in town. Grand, juicy Texas-size steaks, flaming swords, delicious grilled meats and fish, wonderful salads tossed at your table. A mouth-watering variety of desserts. Wines from a well-stocked cellar. And, believe it, very reasonable prices. The Maccabean Grill Room is designed for V.I.P.s. Your guests can finally relax in secluded comfort, soothed by Terry Cosmo's quiet, unobtrusive piano music. Attended by waiters who are there when you want them, out of earshot when they should be. And you dine from copper plates to the light of oil-lamps. As they did in the glorious days of the Maccabean warriors. Truly a place to bring your V.I.P.s. — The Maccabean Grill Room.

Sheraton-Tel Aviv Hotel
SHERATON HOTELS AND MOTOR INNS, A WORLDWIDE SERVICE OF ITT

Where the parking is easy, once again.

the israel museum, jerusalem
THIS WEEK AT THE MUSEUM

Sunday, November 14 8.30 p.m.	"New Sources for Seljug Art" Prof. Katherina Otto-Dorn, University of California, Los Angeles. In coop. with the faculty of Humanities, Hebrew University.
Tuesday, 4.30 and 5.15 p.m.	Guided Visit at Matisse exhibition (free of charge).
Tuesday, November 16 6 and 8.30 p.m.	Art Film Club "Z" (France/Algeria, 1968). Directed by Costa-Gavras, based on a novel by Vassili Vassilikos. Photographed by Raoul Coutard. With Yves Montand, Jean-Louis Trintignant, Jacques Perrin, Francois Perier, Irene Papas. English and Hebrew subtitles. Short films: "Miroir de Papier" (France) "Interlude by Candlelight" (Holland).
Saturday, November 20 8.30 p.m.	Piano Recital Gerald Robbins (U.S.A.). Mozart, Prokofieff, Dello Joio, Albenis, Chopin, Liszt. Tickets at agencies and on evening of concert at the Museum.

Exhibitions
Paris and Palestine (Spertus Hall).
Henri Matisse: Prints and Drawings (Cohen Hall).
12 Lithographs by Carl Richards for 6 poems by Dylan Thomas (Library Hall).

130 Bronze Maquettes by Jacques Lipschitz (Billy Rose Pavilion).
Ivan Schwebel: Artist in Studio (Gruss Hall).
Athens — Its Golden Age (Youth Wing).

Special Exhibit
Human skull covered with mosaic.

Special Exhibit (Rockefeller)
Silver treasure of the 8th century B.C.E.

Youth Wing
Mon., Tues., Thur. 2.30 and 4.30 p.m. — Working tables for children in Youth Wing.

Courses for High School pupils — on Tuesdays:
4 p.m. — Photography and Filming.
5.30 p.m. — Ceramics, Painting, Sculpture, Textile and Textile-Painting.
Registration still open.

Sculpture course for adults starts on Thursday, November 25, 10-12 a.m.
Registration fees for 4 months — IL100 for members.
Registration closes — November 20.

For further details in Youth Wing offices (Tel. 36231/ext. 270).

SUNDAY!



Sheraton Hotel's Famous Sunday Night Buffet

Enjoy Sheraton's generously loaded Buffet tables—eat as much as you can—and after dinner visit the Magic Carpet Night Club. One all inclusive price: IL30.90 (including taxes)
On the programme:

★ **MARTELL BROTHERS**
The singing comedians from England

★ **The "Quintet"**
The Magic Carpet Dance Band.

Every Wednesday at 5 p.m. Fashion Show, Tea, and the full Night Club programme.

Every Saturday at 5 p.m. afternoon Tea-Dance and the full Night Club programme (IL10 per person, incl. taxes)

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• MOVIES (16 & 8 mm) (projectors and operators)
• ALL AUDIO-VISUAL AIDS for birthdays, schools, family occasions, institutes, congresses.
"HASERET"
28 Rehov Emek Refaim German Colony, Tel. 31154, Jerusalem.

NATAN GILBOA presents the favourite of the Israeli public

MAX PERLMAN
and his group
in the musical comedy
M'KEN LEBN NOR M'LOZT NISHT

BEERSHEBA, Hen
Tonight, Nov. 12, 8.30
TEL AVIV, Ohel Sham
Sat., Nov. 13, 6.45, 9.15
RA'ANANA, Orot
Mon., Nov. 15, 6.30
TEL AVIV, Ohel Sham
Tues., Nov. 16, 8.30
LYDDA, Orli
Wed., Nov. 17, 8.30
NETANYA, Sharon
Thurs., Nov. 18, 9.15

Tickets at Kasat, Tel Aviv, Tel. 61566, and at the other offices.

TIVON GROWTH CENTRE
מרכז לאדם ולגילאו
Encounter and Sensory Awareness

Nov. 19-20 Michael Bernet and Erica Kreller Marathon Encounter Week-end (residential) Hebrew IL85
Nov. 26-27 Jacqueline Kronberg Week-end of Theatre Games (residential) Hebrew and English IL85
Dec. 3-4 Michael Bernet and Rena Bernet Marathon Encounter Week-end (residential) English IL85

Full details of week-end, evening and on-going encounters, in English and Hebrew, from Tivon Growth Centre, 4 Rehov Hatishbi Haifa. Tel. 04-536276.

PLASTIC CURTAINS
for bathrooms, kitchens, etc., imported plastic, all kinds of tablecloths, Terylene, floormats, covers.
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with medical supervision.
Open all year.
Central heating, exciting view.
Treatment of digestive disorders.
Massage and physiotherapy.
Under the administration of Dr. A. I. Yarus
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Tel. 067-87014

New in Jerusalem
JERUSALEM THEATRE CLUB
Friday, Jazz Workshop
Saturday, Cabaret and Band
Soramello
Soramello Cellar, Zion Square

REGISTRATION EXTENDED
FILM—WORKSHOP
English language course in film-making.
A few openings remain for the evening classes to be held at the Z.O.A. House, Tel Aviv.
Call Mr. Leach at the FILM INSTITUTE: 52509, or apply in person at El Al Bldg., 32 Rehov Ben Yehuda, room 530, Tel Aviv.
ENROLMENT IS LIMITED!!!

Your host ANTONIO
invites you to
CASA MIA
TRATTORIA — PIZZERIA
authentic Italian food, atmosphere, music and management.
Never on Sundays.
Rehov Frishman, corner Shlomo Hamelech
Tel. 239856, Tel Aviv.

A Combined Recital of the Outstanding Artists
ZIEGFRIED PALM (Cello)
ALOYS KONTARSKY (Piano)
Saturday, November 13, Mifal Hapayis, 8.30 p.m.
Programme: Beethoven — Sonata op. 102, Hindemith — Sonata op. 11, Janacek — Legend, Debussy — Sonata.
Tickets at "Union," 118, Rehov Disengoff, Tel Aviv

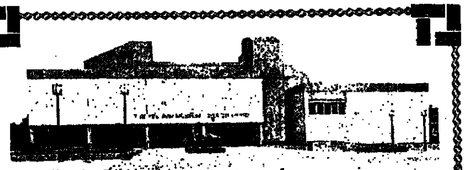
SEE A PLAY IN HEBREW AND ALL YOU HAVE TO UNDERSTAND IS ENGLISH
SIMULTANEOUS TRANSLATION OF PLAYS BY SPECIALLY TRAINED ACTORS
SPEAKING TO YOU THROUGH A POCKET SIZE PERSONAL ELECTRONIC DEVICE
THE CAMERI THEATRE
MEDEA
Tuesday, November 23, 8.30
Tickets at hotels and the theatre box office. Earphone Rental desk in the foyer of the theatre on the evening of performance.

תיאטרון ישראל
התיאטרון הלאומי הבימה
התיאטרון הקאמרי
התיאטרון העירוני חיפה

Haifa Municipal Theatre
THE DAYS ARE COMING
"An admirable performance" "Jerusalem Post"
Jerusalem, Khan. Mon., Nov. 15
Tel Aviv, Nahmani, Tues., Nov. 16
Haifa, Wed., Nov. 17
Givat Haviva, Thurs., Nov. 18
Mifal Omanut La'am Yoivata, Sun., Nov. 21
THE SUICIDE
Comedy
Ayelet Hashahar, Sun., Nov. 14
Tel Aviv, Ohel, Wed., Nov. 17
Haifa, Sat., Nov. 20
Tel Aviv, Ohel, Sun., Nov. 21
Mifal Omanut La'am Kiryat Malachi, Mon., Nov. 15
Kiryat Gat, Tues., Nov. 16
THEATRE LABORATORY
LATE LOVE
Haifa, Beitcou, Nov. 18

The Cameri Theatre
THE ANDERSONVILLE TRIAL
Jerusalem, Sat., Nov. 13
Tel Aviv, Sun., Nov. 14
Mon., Nov. 15
Tues., Nov. 16
Wed., Nov. 17
MEDEA
100th Performance
Tel Aviv, Sat., Nov. 13
Jerusalem, Tues., Nov. 16
Rehovot, Thurs., Nov. 18
WITHOUT TEARS
Tel Aviv, Thurs., Nov. 18
THE INDIAN WANTS TO GO TO THE BRONX
Tel Aviv, Tsavta Sat., Nov. 13, 10.30, 2
ONE DAY THEY'LL WAKE UP
Tel Aviv, Tsavta Tonight, Nov. 12 midnight
Haifa, Technion, Sat., Nov. 13, Shortly
THE ACCOUNT

Habimah
THE GYPSIES OF JAFFA
Tel Aviv, Large Hall Sat., Nov. 13, 8.30
Sun., Nov. 14, 8.30
Mon., Nov. 15, 8.30
Wed., Nov. 17, 8.30
CALIGULA
Tel Aviv, Large Hall Tues., Nov. 16, 8.30
Tues., Nov. 23, 8.30
THEODORE
Tel Aviv, Small Hall Mon., Nov. 15, 8.30
Tues., Nov. 16, 8.30
Wed., Nov. 17, 8.30
HELEN KELLY SPEAKING
Tel Aviv, Small Hall Sat., Nov. 13, 7.15, 9.30
Sun., Nov. 14, 8.30
Tel Aviv, Beit Hahayal Sat., Nov. 20, 7.15, 9.30
THE CHAIRS
Tel Aviv, Small Hall Thurs., Nov. 18, 8.30
Sat., Nov. 20, 7.15, 9.30
COLOMBE
Bat Yam, Tues., Nov. 23



This week at the Tel Aviv Museum
HELENA RUBINSTEIN PAVILION
6 Rehov Tarsat

★ **KAETHE KOLLWITZ** — 106 drawings, lithographs, woodcuts and sculptures. Open daily 10 a.m.-1 p.m.; 4-7 p.m. Friday 10 a.m.-1 p.m. Saturday 6-10 p.m.

Conducted tours (Hebrew) Tuesday 16.11 and Thursday 18.11 at 11 a.m.
The new building (Sd. Shaul Hamelech)
Exhibitions:
— Israeli Painting and Sculpture (Meyerhoff Hall)
— Art and Science (Hall No. 3)
Museum Collections:
— Impressionism, Expressionism, Ecole de Paris (Jaglom Hall)
— Jewish Artists (Haft Hall)
— New Trends in the XXth cent. (Zacks Hall)
Open daily 10 a.m.-1 p.m.; Friday 10 a.m.-2 p.m.; Tuesday 10 a.m.-1 p.m.; 4-10 p.m.; Saturday 6-10 p.m.
Conducted Tours (English) at 11.30. Hebrew at 5.30 p.m.
Films (Mally Kaufmann Hall)
Dr. Caligari (1919-Vienna) on Mon., Nov. 15, at 8.30 p.m. Daily at 5 p.m. and 6 p.m.: Expressionist artists. (German expressionism, Franz Marc, Emil Nolde)
Lecture (Mally Kaufmann Hall) on Thurs., Nov. 18 at 8.30 p.m. by Francois SCHAPIRA:
The 3rd Symphony of Schumann and the 3rd Piano Concerto by Bartok in the IPO Series.
Concert (Mally Kaufmann Hall) on Tues., Nov. 16, at 8.30 p.m. Siegfried Palm (cello) Works by Bloch, Daus, Xenakis, Zimmermann, Penderecky, Mayuzumi)

Entrance for exhibitions in both buildings IL2.
Students and soldiers — IL1.

"A STONE IN DAVID'S TOWER" Sound and Light Show in Jerusalem
Text: Yehuda Haezrahi. Directed by Pierre Arnaud and Arnon Adar. Music: Noam Sheriff.
Every evening except Friday and eve of Holidays in the Citadel (David's Tower) near Jaffa Gate.
7.30 p.m. in Hebrew; 8.45 p.m. in English; 10 p.m. added show in English on Mon., Tues., Wed. and Sat. evenings; 10 p.m. in French on Sun. and Thurs. evenings only.
Tickets: Jerusalem agencies and Citadel evening box office.
Please come dressed warmly. In the event of rain the performance will be cancelled for that day.

Tel Aviv Cinemas

Commencing Saturday, November 13, at 7.00 p.m. & 9.00 p.m.
Weekdays at 4.30 p.m. — 7.15 p.m. — 9.30 p.m.
See times of performance of individual cinemas

ALLENBY Tel. 57820
3rd week
RICHARD BURTON is
THE VILLAIN
with
MICHEL DAVENPORT
4.30, 7.15, 9.30

ARMON DAVID Tel. 220954
13th week
THE BIRD WITH THE CRYSTAL PLUMAGE
TONY MOSANTE
SUZY KENDALL
Adults only — Technicolor
4.30, 7.15, 9.30

BEN YEHUDA Tel. 228409
ISRAEL PREMIERE
2nd week
SEVEN TIMES A DAY
4.30 — 7.15 — 9.15

CHEN Tel. 226957
2nd week
PASCALE AUDRET
ELSA MARTINELLI
RENAUD VERLEY
LES CHEMINS DE KATMANDU
The pearl of the Orient... centre of free love and narcotics
Adults only
4.30 — 7.15 — 9.30

CINERAMA
3rd week
7.15, 9.30
MICHAEL CAINE



"GET CARTER"
M.G.M. In colour

EDEN Tel. 57450
Turkish picture
Forget the Woman
4, 7, 9

ESTHER Tel. 235610
8th week
VIOLENT CITY
CHARLES BRONSON
TELLY SAVALAS
JILL IRELAND
Adults only
4.30 — 7.15 — 9.30

GAT Tel. 207389
11th week
"One of this year's top pictures." —Look Magazine
"★★★★ (Highest Rating) I love it." —Chicago Sun Times
"A triumph." —Judith Crist
JOE
Adults only
4.30, 7.15, 9.30

GORDON Tel. 244378
20th week
Sun.: 7.15 — 9.30
Weekdays: 4.30 — 7.15 — 9.30
Andre Cayatte's film
mourir d'aimer
ANNIE GIRARDOT
BRUNO PRADAL
Based on a true love affair between teacher and pupil

HOD Tel. 226226
ROD TAYLOR
in
Darker than Amber
4.30 — 7.15 — 9.30

MAXIM Tel. 227457
10th week
DUSTIN HOFFMAN
LITTLE BIG MAN
FAYE DUNAWAY
Distribution in Israel by: NOAH FILMS

MOGRABI Tel. 58331
2nd week
Israel Film Premiere
HALF and HALF
with
ASSI DAYAN
NISSIM AZIKRI
ZEEV BERLINSKI
4.30 — 7.15 — 9.30

OPHIR Tel. 613321
2nd week
OLIVER REED / CANDICE BERGEN
GENE HACKMAN
"THE HUNTING PARTY"
A RICH MAN'S SPORT
COLOR by Deluxe · United Artists
Adults only
4.30 — 7.15 — 9.30

ORION Tel. 624925
2nd week
4.30 — 7.30 — 9.30
Israel Premiere
MIA FARROW
BLIND TERROR

Jerusalem Cinemas

Commencing Saturday, November 13, at 7.00 p.m. & 9.00 p.m.
Weekdays: 4.00, 7.00 and 9.00 p.m.

ARNON Tel. 224820
3rd week
A great documentary film based on ERICH VON DENIKEN'S BOOK
CHARIOTS OF THE GODS
Colour

CHEN Tel. 222955
JENNIFER O'NEIL
in the drama
SUMMER OF '42

EDEN Tel. 223829
Starting Fri. 3 p.m.
CLINT EASTWOOD
starring in the suspense-filled
THE BEGUILED

EDISON Tel. 24056
The great Indian film
Jawan Muhabat
with
SHAMI KAPOOR
ASHA PARCKH
Weekdays: 3.45, 6.45, 9
Sat.: 6.45, 9

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5th week
BARBARA HERSHEY
The Baby Maker
4.00 — 7.00 — 9.00

HABIRAH Tel. 232360
Starting Fri. 3 p.m.
The new Israeli comedy
Half and Half
with
ASSI DAYAN
NISSIM AZIKRI
Colour

ORION Tel. 22914
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SEAN CONNERY
DYAN CANNON
THE ANDERSON TAPES
Colour

ORNA Tel. 24733
Stanley Kramer's film
R.P.M.
starring
ANTHONY QUINN
ANN MARGARET
Colour

RON Tel. 23104
2nd week
ELKE SOMMER
PERCY
4.00 — 7.00 — 9.00

SEMADAR Tel. 33742
BARBARA HERSHEY
RICHARD THOMAS
in
LAST SUMMER

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PARIS Tel. 286605
ZACHARIAH
The first electric western
10, 12, 2, 4, 7.15, 9.30

PEER Tel. 443795
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Israel Premiere
ELIOT GOULD
DONALD SUTHERLAND
in the most sparkling film
LITTLE MURDERS
7.15, 9.30

RAMAT AVIV Tel. 412761
7.15, 9.30
LIZA MINNELLI
WENDELL BURTON
The Sterile Cuckoo
based upon the novel by John Nichols
Technicolor

SHDEROTH Tel. 624054
8th week
RONI SCHNEIDER
MICHEL PICCOLI
Max et les Ferrailleurs
Adults only, 4.30, 7.15, 9.30

STUDIO Tel. 55817
11th week
4.30—7.15—9.30
WARREN BEATTY
JULIE CHRISTIE
MAC'ABE & MRS. MILLER
Adults only

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L'AVEU
YVES MONTAND
SIMONE SIGNORET
COST GAVAS
5, 7.30, 9.30

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When was the last time you were afraid, really afraid?
MEPHISTO WALSE
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BARBARA PARKINS
CURT JURGENS
Adults only
Fri. 2, Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

ZAFON Tel. 445035
3rd week
Israel Premiere
PHILIPPE NOIRET
ROGER HANIN
CAROLINE CELLIER
MARC POREL



"SWEET CONFESSION"
Directed by
Eduard Molinaro
M.G.M. In Eastmancolor

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MENDEL DENE
JEAN PIERRE ONNO
Adults only
Continuous from 9.30 a.m. — 5.30, 7.30, 9.30

Petah Tikva

SHALOM Tel. 917430
Sat. 7.15, 9.15
Weekly 7, 9.15
CAPE FEAR
GREGORY PECK
ROBERT MITCHUM
Matinee 3.30: WAR SPACE

Haifa Cinemas

Commencing Saturday, November 13, at 7.00 p.m. & 9.00 p.m.
Daily at 6.45 and 9.00 p.m. — Matinée at 4.00 p.m.

AMPHITHEATRE Tel. 64018
Aircooling
RIO LOBO
JOHN WAYNE
in his great picture
in Technicolour

ARMON Tel. 64848
One of the most convincing films of our time
The MC Masters
starring
BURL IVES
BROCK PETERS
DAVID CARRADINE
NANCY KWAN
and JACK PALANCE as KELLY
for adults only. In colour

ATZMON Tel. 63003
3rd week
Airconditioned
After its great success, 6th week at Esther Cinema, Tel Aviv
VIOLENT CITY
with
CHARLES BRONSON
TELLY SAVALAS
Technicolor

BEIT ROTHSCHILD,
ONIBABA
Directed by Kaneto Shindo
Perfs. Sat., Tuesday and Thursday at 6.45, 9.00

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Hall ventilated
Milos Forman's
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Starring
BUCK HENRY
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Special Reviewer's Prize at Cannes Festival
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MAY Tel. 62856
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RICHARD CHAMBERLAIN and GLENDA JACKSON
in
THE MUSIC LOVERS
(Tchaikovsky)
For adults only

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3rd week
afternoon and evenings at 4.00, 7.00, 9.00
Airconditioned
KRISTOFFER TABORI
MARLYN MASON
in amusing film
MAKING IT
For adults only
In colour
Matts. at 10.00, 12.00, 2.00
WARLOCK
with ANTHONY QUINN and HENRY FONDA

MORIAH Tel. 242477
For lovers of gay tunes
Jack Offenbach's
Tales of Hoffman
with MOIRA SHEARER and LUDMILLA TCHERNA and the London Royal Philharmonic Orchestra
In colour

ORAH Tel. 64017
ASSI DAYAN
NISSIM AZIKRI
ZEEV BERLINSKY
in the latest Israeli comedy
Half and Half
In colour

ORION Tel. 523939
Haifa Premiere
The greatest sex film ever made
Wild Gypsies
In hot colour.
For adults only
Perfs. from Friday six nonstop

ORLY Tel. 81868
3rd week
Aircooling
Satire of American intellectuals' way of life
DOCTORS' WIVES
with
DYAN CANNON
RICHARD CRENNA
For adults only
In colour

PEER Tel. 62232
The heartaches and indecision of a young girl's growing up
HAYLEY MILLS and OLIVER REED
in
Take a Girl Like You
For adults only
In Colour

RON Tel. 69069
David Lean's great film of Boris Pasternak's great novel
Doctor Zhivago
with
OMAR SHARIF
JULIE CHRISTIE
Technicolor
Perfs. Sat. only at 8.30
Weekdays at 5.00, 8.30

SHAVIT Tel. 85345
The 1971 Oscar winner film
PATTON
starring GEORGE SCOTT
Perfs. at 6.00, 9.00 sharp

Ramat Gan Cinemas

ARMON Tel. 720706
7.15 — 9.30.
The fate of black children in white schools
Halls of Anger
with KALVIN LOCKHARD
In Colour
Mat. at 4 p.m.
KITOSH

HADAR Tel. 723822
4th week
Mourir d'Aimer
ANNIE GIRARDOT
BRUNO PRADAL
Based on a true love affair between teacher and pupil

OASIS
7.15 — 9.30
GINA LOLOBRIGIDA
in the splendid colour film
SPLENDID NOVEMBER
Adults only
Mats. at 4 p.m.
GOLD MINERS OF ARKANSAS

ORDEA Tel. 721720
The Bird with the Crystal Plumage
Adults only
7.15, 9.30

RAMA Tel. 721912
2nd week
Saturday and all week
7.15 — 9.30
WALTER MATTHEW
ELAINE MAY
"A NEW LEAF"
Technicolor

RAMAT GAN Tel. 724504
7.15 — 9.30
When Eight Bells Toll
ALISTAIR MACLEAN
ANTHONY HOPKINS
NATHALIE DELON
Panavision — Colour

The POSTER



These are the children of SOUL MESSENGER who are appearing on Tuesday at the Wise Auditorium, Hebrew University, in their programme on the History of Rhythm and Blues. It begins at 8.45 p.m.

At the Cinema

Jerusalem

CHARIOTS OF THE GODS — German made, English speaking, documentary on the world-wide belief or legend of a visit by beings from outer space to this planet at some time or other and presents a rich survey of visual data from religious literature and art, views of buildings whose masons and methods of construction are unknown, rock drawings, ancient pictures and bas-reliefs depicting men and their machines similar to contemporary astronauts and space ships, etc., etc. Like all such films for popular consumption, suffers from dramatization and simplification of argument but nevertheless absolutely fascinating and is highly recommended.

PERCY — the name given by a publicity seeking surgeon to a transplant he makes of a vital part of a young man's body; it is the man's search for the identity of the donor that provides the plot. Director Ralph Thomas never misses an opportunity for the sniggering innuendo and the picture is a tasteless concoction that is hard to beat for salaciousness and sheer smuttiness.

SUMMER OF '42 — A man nostalgically recalls his first love affair when a boy not yet sixteen, he falls in love with an older woman, a young war bride, when he is spending his holidays on an island off the New England coast in the summer of 1942. Directed by Robert Mulligan with tenderness, warmth and humour. The woman (lovely Jennifer O'Neil) is a rather nebulous figure but Mulligan has seen his young people with a perceptive eye and gets very natural performances from Gary Grimes (Hermie), Jerry Houser (Oscy) and Oliver Conant (Benjie). Appealing picture.

THE BABY MAKER — Story concerns a young girl who agrees to bear a baby for a childless couple against a fat fee and because she enjoys being pregnant. The wife longs for a child — of which her husband should be the father — and subdues her natural jealousy on the understanding that once the child is born the girl fades completely from the picture. The story is pretty preposterous, but the film is rather enjoyable due to the healthy glow and natural charm of Barbara Hershey as the girl.

Tel Aviv

LITTLE MURDERS — Very black comedy about the horrors of urban life in the U.S.A. with screenplay by Jules Feiffer based on his own play. Sharply etched performances from Elliot Gould as a young photographer who concentrates on pictures of excrement, Marcia Rodd as an interior decorator who insists on *marrying him* and Vincent Gardenia and Elizabeth Wilson as her parents. Donald Sutherland is a Minister of the First Existential Church who preaches the doctrine of "Whatever you do is alright" and Alan Arkin, whose debut as a director the film marks, gives a virtuoso performance in the role of a defective made hysterical by the plethora of unsolved murders. Recommended.

GIMME SHELTER — In 1969 the Rolling Stones made a concert tour of the U.S.A. and the film is a documentary starting with scenes from their last concert in New York and culminating in scenes from the free performance they gave at the Altamont Speedway, San Francisco, which brought a crowd of nearly 300,000. Incredible scenes of hysteria, confusion, even anguish with pop idol Mick Jagger shouting "Who's fighting and what for?" "Woodstock" comes to mind but that was all sweetness and light compared to this. Directed by David and Albert Maysles and, presumably, dozens of cameramen. Very interesting if one can stand the noise.

THE VILLAIN — Crime and punishment story with Richard Burton playing the villain, a sadistic homosexual, one of the bosses of the London underworld and with Nigel Davenport as a police inspector who knows how to bide his time. Plenty of violence but also some intelligent dialogue; the big scenes are very well handled. Well acted by a cast that includes veteran stage actress Cathleen Nesbitt as the villain's much loved old mum. Efficiently directed by Michael Tuchner.

THE STATUE—Comedy featuring same type of broad humour as "Percy" with the one permanent joke endlessly elaborated. David Niven plays Professor Bolt, inventor of a universal language; Virna Lisi plays his sculpturess-wife whose nude statue of her husband causes all the bother. Niven's customary casual charm has deserted him here, not surprising in the circumstances. Directed by Rod Amateau.

SWEET CONFESSION — French police methods again come under fire with Philippe Noiret as a deceptively mild police inspector and Roger Hanin as his simple-minded, brutish assistant. *Marc Porel is the young delinquent who* prefers stealing to working and is hounded into making a confession of robbery with violence and through his suffering achieves moral standing, while Catherine Cellier plays his love who fights to defend him. Unrelieved gloom but very well acted. Based on the play "Les Aveux les plus doux" by Georges Arnaud and directed by Edouard Molinaro.

MAC'ABE AND MRS. MILLER — Scene is a frontier town at the turn of the century with a much bewhiskered Warren Beatty as the town boss and an unglamorous Julie Christie as the madam who induces him to finance a *high-class* brothel and gains his affections at the same time. Naturally there is a certain amount of shooting and some attempts at humour. Mediocre fare with neither of the principals at their best. Directed by Robert Altman.

Haifa

PATTON — Somewhat prettied-up recreation of one of the Second World War's most colourful armour commanders, though it makes no bones about his readiness to sacrifice men. *Famous for the quite convincing,* Oscar-winning title role performance by George Scott, with just as good a supporting role in Karl Malden as Omar Bradley. Pity that battle scenes never look realistic in Technicolor.

THE MUSIC LOVERS — Ken Russell's frightful pastiche of the alleged life of Tschaikowsky, done Grand Guignol style with unrealistic deaths by cholera, sensational madhouse scenes and each character made more unpleasant than the next. The ageless Richard Chamberlain still looks like Dr. Kildare and thanks to the director, cuts an incredibly unconvincing figure. Even Glenda Jackson's talents *cannot save* what the director obviously intended as social criticism, while losing sight of the man's connection with the music.

Music

Jerusalem

All events start at 8.30 p.m. unless stated otherwise.

MUSIC AT THE UNIVERSITY — The "Arditi" Woodwind Quintet from Holland plays for students and lecturers — at the Wise Auditorium: Monday, at 1.15 p.m.

Siegfried Palm, cello, and Aloys Kontarsky, piano, guests from Western Germany, Plays Sonatas by Beethoven and Hindemith; Cello Pieces by Webern; "Intercommunicasione"; Debussy: Sonata — at the Wise Auditorium: Monday.

ISRAEL BROADCASTING SYMPHONY ORCHESTRA — Shalom Ronli-Riklis conducting; Aloys Kontarsky, piano — *Ben-Haim: Sonata for Strings;* Messiaen: "Oiseaux exotiques," for Piano and Orchestra; Tschaikowsky No. 5. — at the Y.M.C.A. Auditorium: Tuesday.

ISRAEL CHAMBER ENSEMBLE — Yoav Talmi conducting; Michael Laird, trumpet — Telemann, Berg, Haydn, Mozart — Subscription Concert No. 3 — at the Binyenei Ha'oomah: Thursday.

NEW MUSIC — Advanced, Electronic, Pop — illustrated with slides by Morris Cotel — with Pamela Jones, percussion; Sara Fuxon-Heyman, piano; Morris Cotel, piano-vocal — Sonata for Piano, Four-Hands; Humanoid Ritual Dance, *for Percussion, Prepared* Piano and Magnetic Tape; Great Mother Goose Sweetmerge and Grand Fuog. For Piano-Vocal; Magnetic Tape (at the U.S. Cultural Centre, 10 Keren Hayesod), Invitations by phone: 225155 — Wed.

ISRAEL BACH SOCIETY — Works by Bach, Mozart, sonatas for flute, at Tsavta club, 38 King George Str., Saturday. Cinema

HAIFA SYMPHONY ORCHESTRA — George Singer conducting; Uzi Wiesel, cello — Subscription Concert No. 3, Series "Ayin" — Haydn; Schumann; Gelbrun; Dvorak — at the Municipal Theatre: Thurs.

Rehovot

CAPELLA ISRAELIENSIS PRO MUSICA ANTIQUA — directed by Ya'acov Snir — R. Feingersch soprano; M. Zakai, mezzo-soprano; M. Bechar, countertenor; Y. Snir, Frumhorn, Kurthold; A. Gelen, Dulzian, R. Kranzenblum, harpsichord; O. Yelni, recorders; M. Yelni, narrator — Orazio Vecchi's Comedia Harmonica "AMFIPARNASSO," translated and adapted by Rina S. Shani — at the Wise Auditorium: Saturday.

Tel Aviv

ISRAEL PHILHARMONIC ORCHESTRA — Eliyahu Inbal conducting; Gina Bachauer, piano — Subscription Concert No. 2, Series "7" — Soter "Fantasia"; Mozart: Concerto, K. 491; Moussorgsky: Pictures at an Exhibition — at the Mann Auditorium: Saturday.

ISRAEL CHAMBER ENSEMBLE — Yoav Talmi conducting; Michael Laird, trumpet — programme as for Jerusalem — Subscription Concert No. 2 — Series "1"; Sunday; Series "2"; Monday; Series "3": Wednesday — at Beit Hahayal.

Siegfried Palm, cello; Aloys Kontarsky, piano — programme as for Jerusalem — *at Mitzi Hapayis: Saturday.*

Siegfried Palm, cello — solo recital with works by Penderecki; Zimmermann; Daus; Xenakis; Bloch; Mayuzumi — at the New Museum Hall: Tuesday.

NEW MUSIC — Advanced, Electronic, Pop by Morris Cotel — performed by Pamela Jones, percussion; Sara Fuxon-Heyman, piano; Morris Cotel, Piano-Vocal; Magnetic Tape, — at the USIS Cultural Center: Thursday. For invitations phone 56171, ext. 274/255.

ISRAEL PHILHARMONIC ORCHESTRA — details as for Tel Aviv — Subscription Concert No. 2 — at the "Armon" Hall, at 8.45 p.m. — Series "1": Tuesday; Series "2": Wednesday; Series "3": Thursday.

Theatre

THE ANDERSONVILLE TRIAL (Cameri) Play about the prison camp in the American Civil War, where 14,000 died of maltreatment, reminds us that man's inhumanity to man is part of the history of mankind, and raises the problem of a soldier's responsibility in carrying out orders contrary to moral law. (See review) J'lem (Beit Ha'am) Sat. 8.30. Tel Aviv (Cameri) Sun., Mon, Tues., Wed., Thurs. 8.30.

PLAY STRINDBERG (Cameri). — Strindberg's cruel, uncompromising drama of husband and wife united by a bond of hatred was turned by Duerrenmatt into good entertainment. Show is amusing, with Edna Fliedel and Yossi Yadin delivering virtuoso performances under Leonard Schach's impeccable direction. TEL AVIV (Cameri) Mon., Tues. 8.30.

MEDEA. — Tour de force by Hanna Meron.TEL AVIV (Cameri) Sat., 8.30 JERUSALEM (Beit Ha'am) Tues., 8.30 REHOVOT Thurs. 8.30.

THE SUICIDE (Haifa). — A satirical play written in Russia in the early 'twenties brought up to date to poke fun at the Russia of the Brezhnev-Kosygin era. Adaptation not so successful, but farce remains entertaining, and Yakov Bodo as the simple man who wants nothing but a job and all the sausage he can eat, is excellent in a part cut to his (small) measure. AYELET HASHACHAR *(Yad Lebanim)* Sun. 9.00 KIRIYAT MELABEI (Hod) Mon., 8.30 KIRIYAT GAT Heichal Hayishuv) Tues., 8.30 TEL AVIV (Ohel) Wed., 8.30.

THE INDIAN WANTS THE BRONX AND LINE (Zavta). TEL AVIV Sat., 10.30

CAROUSEL (Zavta) TEL AVIV Sat., 8.00.

RELATIVELY SPEAKING (Habimah). — A silly comedy by Britain's Alan Ayckburn, directed by his countryman, Tony Jones. The direction and acting do not improve on the situation comedy with its mechanical far-fetched humour. TEL AVIV Sat., 7.15 9.30. TEL AVIV Sun., 8.30.

THE GYPSIES OF JAFFA (Habimah). — Nissim Aloni's latest has moments of great visual beauty in his familiar style of a master showman, as well as fascinating characters, but the play does not add up. A violin-and-saxophone player named Max Hydes, and veteran actor Rafael Klachkin steal the show. TEL AVIV Sat., Sun., Mon. Wed., Thurs., 8.30.

THE COMING DAYS. — JERUSALEM (Khan) Mon., 8.30 TEL AVIV (Nachmani) Tues. 8.30 HAIFA (M.T.) Wed. 8.30 GIVAT CHAVIVA Thurs., 8.30

CALIGULA (Habimah) — TEL AVIV Tues.

THEODORE (Habimah — TEL AVIV Mon., Tues., Wed.

CHAIRS (Habimah) — TEL AVIV Thurs.

SCHILLER THEATRE OF BERLIN — "Emilia Galotti" by Gotthold Ephraim Lessing, directed by Ernst Schroder with sets and costumes by Sibylle Ulsamer — HAIFA (M.T.) Sat., Sun., Mond., Tues. Mat. at 4.30. JERUSALEM Thurs. at (Binyenei Ha'ooma) 8.30.

HAPPY DAYS (Schiller Theater) — HAIFA (M.T.) Tues. TEL AVIV (Bat Dor Theater) Wed.

THE SIGN OF PISCES (Godik). — GIVATAYIM (Hadar) Fri. JERUSALEM (Binyenei Ha'ooma) Sat. TEL AVIV (Ohel Sun. Mon., BEERSHEBA (Keren) Tues. YAGUR (Yad Lamiginim) Wed. LOD (Odil) Thurs.

BUTTERFLIES ARE FREE — HAIFA (Shavit) Fri., 8.30 JERUSALEM (Mitzel) Sat. TEL AVIV (Beit Histadrut Hamorim) Tues., Wed. PETAH TIKVA (Shalom) Mon. JERUSALEM (Hanniversita) Thurs.

MY MOTHER THE GENERAL (The Young Theatre). The current Israeli "hit," mostly current belly-laughs. BEERSHEBA (Keren) Fri., 7.00, 9.00 TELAVIV (Nachmani) Sat., 7.15, 9.30 ACRE (Gan Eden) Mon., 6.30, 9.00 TEL AVIV (Beit Hachayal) Tues. 7.15, 9.30 RAMLE (Hamigdal) Wed., 8.00, 9.15 TEL AVIV (Beit Hachayal) Thurs., 8.30

Musicals

HAVA ALBERSTEIN (Bimot).—HAIFA TIVON (Yuval Or) Fri., 6.30, 9.00 TEL AVIV (Beit Hamoreh) Sat., 8.30 HAZOR (Gil) Mon., 8.30 NAZERETH (Nurit) Wed., 6.00, 8.30 KFAR WARBURG (Beit Pizmon) Thurs., 7.00, 8.30

WINNIE THE POOH (Young Peoples Theatre)—HOLON (Armon), Fri., 8.45, 10.00. LOD (Orly) Mon., 8.30, 9.45, 11.30 EMEK HAYARDEN (Kibbutz Masada) Tues., 8.15, 11.00. GADERA (Beit Rahel) Wed., 8.30, 10.00. REHOVOT (Beit Ha'am) Thurs., 8.00, 9.30, 11.30. REHOVOT (Beit Ha'am) Sun., 9.00, 10.30 JERUSALEM (Beit Ha'am) Mon., 7.00, 9.15, 11.00 TEL AVIV (Ohel Shem) Tues., 10.30 MOATZAH EIZORIT MEGIDO (Kibbutz Ein Hashofet Wed. 1.30, GIDO (Kibbutz Ein Hashofet) Wed. 1.30 3.40. BEIT SHEMESH (Etzion) Thurs. 7.15, 9.00, 11.00.

Opera

The Israel National Opera presents: Joh. Strauss: "The Gypsy Baron," with Laszlo Rooth conducting (Saturday—Thursday); Donizetti: "L'elisir d'amore," with Baumwel, Bergel, Avella, Karta, Herdan, Glick, Zuler conductor: Franklin Choset (Monday—Wednesday); Bizet: "Carmen," with Dobell/Davrat; Bergel, Avella, Gales; choreography: Delfina Larrosa (Tuesday).

Dance

BAT-DOR — Tel Aviv Usat-Dor Theatre Sat., Sun., Mon., Tues., Wed., 8.30.

RADIO FOR MUSIC LOVERS

TODAY: 4.30 p.m. Boys Choir of Danish Broadcasting. 5.05 p.m.: Paganini: Violin Concerto No. 1; Liszt: "Les Preludes" (Mehta). 8.28 p.m.: IPO — at Salzburg: Brahms: Violin Concerto (Zukerman); Mahler: Symphony No. 1 (Mehta), 11.05 p.m.: Buffonists against Classicists, 1761.

SATURDAY: 08.15: Vivaldi: Concerto for 2 Violins; Handel: Aria from "Alceste" (Pearce); Rameau: Ballet Suite; Weber: Concertino (De Peyer) Ravel: "Alborada del gracioso." 1.05 p.m.: Mozart: Notturno for Four Orchestra; Bloch: "Shelomo" (Starker — IPO — Mehta); Schumann: "Manfred") Overture (Ansermet).

SUNDAY: 3.05 p.m.: Folklore from Finland and Sweden. 5.05 p.m.: Mozart: Mass, K. 139. 8.45 p.m.: Arrau plays Beethoven: Sonata, op. 7; Liszt: Sonata in B minor; Debussy: "Reflets dans l'eau". 11.05 p.m.: Nielsen: Overture "Masquerade"; Dvorak: Serenade; Villa-Lobos: Bachianas Brasileiras No. 5 (Davrat-Bernstein); Tschaikowsky: Valse melancholique and Scherzo.

MONDAY: 3.05 p.m.: Copland: Symphony for Organ and Orchestra (Bernstein); Beethoven: Fantasy for Piano, Chorus and Orch. (N.Y. Philharmonic Orchestra — Bernstein), 5.05 p.m.: Grieg: Piano Concerto (Presler); Verdi: "Otello" — Ballet Music. 10.05 p.m.: Mendelssohn in Scotland (David Chen) — Overture "Fingal's Cave"; "Calm Sea and Prosperous Voyage"; Symphony No. 3.

TUESDAY: 5.05 p.m.: K.P.E. Bach: Trio Sonata; Poulenc: Clarinet Sonata; Brahms: Trio, op. 114 (Ettlinger-Wiesel-Saltzman). 8.30 p.m.: Symphony Concert (see "Poster"). 11.05 p.m.: Beethoven: Violin Sonata, op. 30.3 (Szeryng-Rubinstein); Schubert: Trio in B-flat (Menuhin-Aronowitz-Simpson); Dvorak: String Quartet, op. 105 (Guarneri).

WEDNESDAY: 3.05 p.m.: Bronislaw Huberman plays Beethoven: "Kreutzer"-Sonata (with Friedman); Bach: Saraband and Double from Suite in B Minor; Brahms: Valse, op. 39; Bach: Concerto in a minor. 5.05 p.m.: Grieg: "Peer Gynt"; Chopin: Piano Concerto No. 2 (Watts). 10.05 p.m.: "Fidelio" (Klemperer).

THURSDAY: 3.05 p.m.: Haydn: Sonata No. 22; Dvorak: String Quartet, op. 27; Two Waltzes. 5.05 p.m.: Joffe: Concert Fantasy for Brass Quartet and Orchestra (Rodan); Mozart: Bassoon Concerto (De Groen-Rodan); Grieg: 3 Symphonic Dances (Rodan). 8.45 p.m.: Chamber Music by Croft; Leclair; Isaye; Tschaikowsky; Da-Oz; de Lavigny; Telemann; Oyens; Webern; Ives (Goldenthal-Tidhar-Thorner-Nenmark-Rogoff-Tilles-Ruth Menze). 11.05 p.m.: Guitar and Classicism.

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